

The background of the image is a complex, organic pattern resembling marbled paper or a cross-section of certain minerals. It features swirling, cell-like structures in various shades of blue, teal, brown, and black. The patterns are dense and intricate, with some areas appearing more solid and others more fluid. The overall effect is one of natural complexity and depth.

AMERICAN GLASS NOW

ERRATA

- p. 16 Henry Halem's name
 appears in error.
- p. 25 Henry Halem's name
 should appear above
 MASKED BANDIT.
- p. 44 TRANSFUSION is by
 Curtis C. Hoard

NOTE: Catalogue numbers 33, 88
 and 89 were not exhibited
 in Toledo.

THE TOLEDO
MUSEUM OF ART

Toledo, Ohio
November 4-December 3, 1972

MUSEUM OF
CONTEMPORARY CRAFTS

New York, New York
January 11-March 25, 1973

MUSEUM OF ART,
CARNEGIE INSTITUTE

Pittsburgh, Pennsylvania
April 15-May 20, 1973

CORNING MUSEUM
OF GLASS

Corning, New York
June 17-September 4, 1973

RENWICK GALLERY,
NATIONAL COLLECTION
OF FINE ARTS

Smithsonian Institution, Washington, D. C.
October 13-December 1, 1973

SAN FRANCISCO
MUSEUM OF ART

San Francisco, California
January 17-March 3, 1974

SANTA BARBARA
MUSEUM OF ART

Santa Barbara, California
March 24-May 5, 1974

AMERICAN GLASS NOW

THE TOLEDO MUSEUM OF ART
MUSEUM OF CONTEMPORARY CRAFTS

ACKNOWLEDGEMENTS

We wish to express our deepest appreciation to Corning Glass Company, Libbey-Owens-Ford Company, Owens-Corning Fiberglas Corporation and Owens-Illinois, Incorporated for their generous support in sponsoring this exhibition. Their interest and enthusiasm are responsible for making this exhibition possible.

We are grateful to the artists for their cooperation in making their work available for the extended period of this exhibition. We are also deeply indebted to many of the participants for their suggestions and advice.

To the other participating museums which have made it possible for AMERICAN GLASS NOW to be seen by a far larger audience, we would also like to express our appreciation.

Finally, we would like to thank those staff members of our respective museums who assisted in each phase of the organization, preparation and presentation of the exhibition and catalogue. Special thanks should go to Charles F. Gunther, Assistant Director (Education) of the Toledo Museum for his assistance as a consultant.

Otto Wittmann, Director
The Toledo Museum of Art

Paul Smith, Director
The Museum of Contemporary Crafts
of the American Crafts Council

INTRODUCTION

Brilliant, brittle, fragile, fluid in form, glass has been a rare commodity and highly prized throughout most of history. It is only within the last hundred years when it has been possible to make glass by machine that it has become a common and inexpensive substance. In antiquity it was more rare than gold, and as precious as the finest jewels.

Glass is among the very few apparently solid substances which have no crystalline structure, and has for this reason often been described as a "super-cooled liquid"—a substance that has passed from a molten to a rigid state without structural change.

Glass is unique among the materials available to artists in that it must be worked at a temperature too hot to handle. Unlike any other artist, the glassworker must keep his work at arm's length as he shapes the molten material.

While glass has been made by man for almost 4000 years, the most revolutionary event in the history of glassworking was the introduction of the blow pipe which historians generally agree occurred shortly before

the birth of Christ. The methods and ingredients used to make glass and the tools used to form it have changed little over the centuries, with the exception of the ingenious machines which brought about mass production in the 20th century.

However, a dramatic change in the role of the individual glassworker has come about within the past ten years in the United States. In contrast to the earlier 20th century commercial method in both the United States and Europe where art glass was produced by craftsmen who formed shapes in three dimensions which had been designed on paper by an artist, a new concept has developed in which the designer and craftsman are one and the same.

The concept of a designer who is also a craftsman is not new. A general revival of interest in studio craftsmanship began in the United States in the 1930's. While there has been great interest and development in the craft concept in ceramics, textiles and metal, there was no parallel interest in the craft of glassworking until the late 1950's.

At the 1959 conference of the American Crafts Council there was discussion of a new craft potential for glass. Harvey Littleton, then a ceramicist who attended that Conference, agreed to study the possibilities of studio glassblowing. While some experiments were made, and many discussions were held in Toledo and elsewhere concerning possible methods of studio glassworking, a workshop for the actual production of studio glass took place for the first time in Toledo in 1962, only a decade ago.

It happened because designer-craftsmen in the field of ceramics felt that the medium of glass also had great potential for creative expressive forms. Only the technical ability to work the material was lacking. In March 1962, The Toledo Museum of Art invited Harvey Littleton, a former Museum instructor in ceramics who was at that time an instructor in ceramics at the University of Wisconsin, to conduct a seminar in glassworking.

This first creative glass workshop, held in a small garage on the Toledo Museum's grounds, had its moments of excitement, frustration and hilarity. A small

furnace was constructed by Littleton and eight students, most of whom were experienced potters interested in the possibility of using glass as a new medium. The furnace would not develop heat sufficient to melt the glass formula first devised. It was then that Dominick Labino, at that time research vice-president for Johns-Manville Fiber Glass Corporation, and an avocational student in several Museum art classes, was invited to solve the technical difficulties encountered. With the use of a new formula Labino provided the seminar with molten glass. However, attempts to blow forms from the molten material were only exploratory. Through the advice of Harvey Leafgreen, retired 69-year old Libbey Glass Company glassblower, the group learned almost forgotten methods. The achievement of that first seminar was slight indeed, but Littleton, Labino and the other participants in the ten-day seminar had assured themselves that glass could be worked as a craft and were stimulated to continue their experiments.

A second Toledo Museum seminar in June 1962, again under the direction of Littleton with twelve different students

and a newly built furnace, expanded the knowledge and possibilities of glass craftsmanship. Labino, who had provided the original formula for the first seminar, had been so stimulated by the possibilities that by June he had established his own private workshop on his farm in Grand Rapids, Ohio. He retired from his company in 1965, and today devotes much of his time to glassworking and scientific research.

Littleton returned to the University of Wisconsin where he has continued to work and teach ever since. He not only set up his own glass workshop at home, but developed courses in glassworking at the University from which emerged many of the glass craftsmen who are today the leaders in their field.

The Toledo Museum continued to hold several additional seminars and then established the first Toledo Glass National biennial exhibition in 1966. Subsequently, with funds provided by Toledo glass industries, a building was erected on the Museum grounds to house modern equipment for teaching glass craftsmanship as a continuing course within the regular

curriculum of the Museum's School of Design.

This exhibition, AMERICAN GLASS NOW, celebrates the 10th anniversary of the studio glassworking movement and is the outgrowth of the Toledo Museum's three biennial national exhibitions. Today, glassworking is taught in more than 50 universities, colleges and art schools across the country and is practised by artist-craftsmen in all parts of our country as well as in parts of Europe. The current exhibition shows the work not only of some of the founders of this movement, but also the innovative and advanced work of a "second generation".

In addition to the Toledo Museum's Glass National exhibitions of 1966, 1968 and 1970, which received nationwide circulation by the Smithsonian Institution to many other museums, The Museum of Contemporary Crafts also gave early recognition to some of the leading glassworkers through one-man exhibitions of the work of Harvey Littleton in 1964, Joel Philip Myers in 1967, Marvin Lipofsky in 1969, Andre Billeci in 1970 and Dale Chihuly in

1971. The Corning Glass Museum, as well as museums in San Jose, Dallas, Pittsburgh, Tacoma and Long Beach, among others, have organized their own exhibitions of studio glassworking during this period.

During the past decade many of the early technical problems of the studio glassworkers in the United States have been solved and the artist today is free to explore the myriad possibilities of the medium. Each artist is responsible for the quality of the molten glass he uses and the design and execution of the objects he forms. The studio glassworker is now an artist in the fullest sense of the word, creating forms fully aware of the unique possibilities of his medium.

There is a healthy diversity in the glass produced today and shown in this exhibition. The metamorphosis of glassworking from a craft to an art has occurred. It is hoped that through this exhibition an increasing awareness of the creative potential of glass will become evident and that glassworkers will continue to develop the possibilities of this fascinating but difficult medium. The artists

working in glass today are searching for new forms, combining glass with other materials, and developing new techniques independent of industrial technology. They are exploring new horizons as part of the mainstream of contemporary art.

Otto Wittmann, Director
The Toledo Museum of Art

STATEMENT

AMERICAN GLASS NOW is an invitational exhibition. The 33 glassworkers represented in the exhibition were invited to participate after extensive research was conducted and slides of the work of over 60 people were viewed. The intent of the exhibition is to show the wide range of activity now taking place in the United States by artist-craftsmen who specialize in work in the glass medium. It is obviously impossible for such an exhibition to represent everyone active in glassworking today. Specifically not included is the whole area of architectural glass and sculpture made in factories from the artist's plans and specifications.

Perhaps the most unifying characteristic of the objects in AMERICAN GLASS NOW is the sensitively controlled use of molten or semi-molten glass. The unique challenge of glass comes from the immediacy with which it must be manipulated into a completed form. No other material can duplicate the optical richness of glass; its qualities include endless possibilities of color, reflection, translucency, and transparency.

The work in glass today represents a departure from the free blown organic forms of the be-

ginning experiments made during the early sixties. AMERICAN GLASS NOW shows an impressive development of an expanded range of techniques. Not only have contemporary craftsmen further refined traditional disciplined off-hand glass blowing techniques, but they have also utilized other forming methods such as casting molten glass or sagging and bending sheets and blocks of semi-molten glass. In addition to fuming, a technique using chemicals to impart a changing iridescence to the surface color, a number of other surface treatments are employed. They range from sandblasting and engraving which cut into the surface, to electroplating and painting which coat it.

AMERICAN GLASS NOW reflects an increasing interest in combining glass with other materials. In addition to the obvious need to place smaller-scaled glass objects on a pedestal or in a case for convenient viewing, the artist occasionally mounts a form on a base of metal or other material to emphasize his sculptural intent. In most instances, however, wood, metal, or plastics have become component parts of the object. Although most of the glass in the exhibition relies upon light

from an outside source, a number of artists have incorporated light as an integral part of their work. The exhibition also reflects an impressive range in scale, from very large sculpture to minute work which can only be seen in detail with a magnifying glass.

Contemporary glass craftsmen have concentrated on two main directions of expression: container forms and personal sculptural statements. Many of the artists fluctuate between the two directions, while others concentrate in one area. In reviewing the material, equal concern was given to the selection of both utilitarian or decorative objects, and sculpture. The final selection represents strength in both fields.

For a long time, Europe had been the center of creative glassworking, but during the past ten years we have seen a vast development in the United States. Through World Craft Council meetings and other exchange programs, an active international movement has developed. Several of the artists represented in AMERICAN GLASS NOW have spent time studying techniques in European studios and factories. American glassworkers have also taught seminars and assisted in establishing glass workshops in

several countries. A few have designed objects produced under the artist's supervision in European glass companies. And European designers have been influenced by the freedom of design in American glass. During the summer of 1972 several American glassworkers participated in an exhibition and glass symposium held at the Bellerive Museum in Zurich, Switzerland. At that time an international organization was established to expand the communication already begun among glassworkers from all parts of the world.

In observing the exhibition we can acclaim the vast growth of creative glassworking in the U.S. during the last ten years, but this collection hopefully represents only a beginning of what is to come.

Robert F. Phillips, Curator, Contemporary Art
The Toledo Museum of Art

Paul Smith, Director
The Museum of Contemporary Crafts



Eric G. Hilton
Cloud Island
24" x 19¼" x 19¼"

Richard Thomas
McGlauchlin
Vase
7½" x 8" x 8"



Richard Thomas
McGlauchlin
Vase
9½" x 6¼" x 6¼"





James L. Tanner
Airships
4 $\frac{3}{8}$ " x 3 $\frac{1}{4}$ " x 3 $\frac{1}{4}$ ",
3 $\frac{5}{8}$ " x 3 $\frac{1}{4}$ " x 3 $\frac{1}{4}$ ",
10 $\frac{1}{4}$ " x 4 $\frac{3}{4}$ " x 6 $\frac{1}{4}$ ",
7 $\frac{5}{8}$ " x 11 $\frac{1}{4}$ " x 7 $\frac{3}{4}$ ",
4 $\frac{3}{4}$ " x 3 $\frac{5}{8}$ " x 3 $\frac{5}{8}$ "

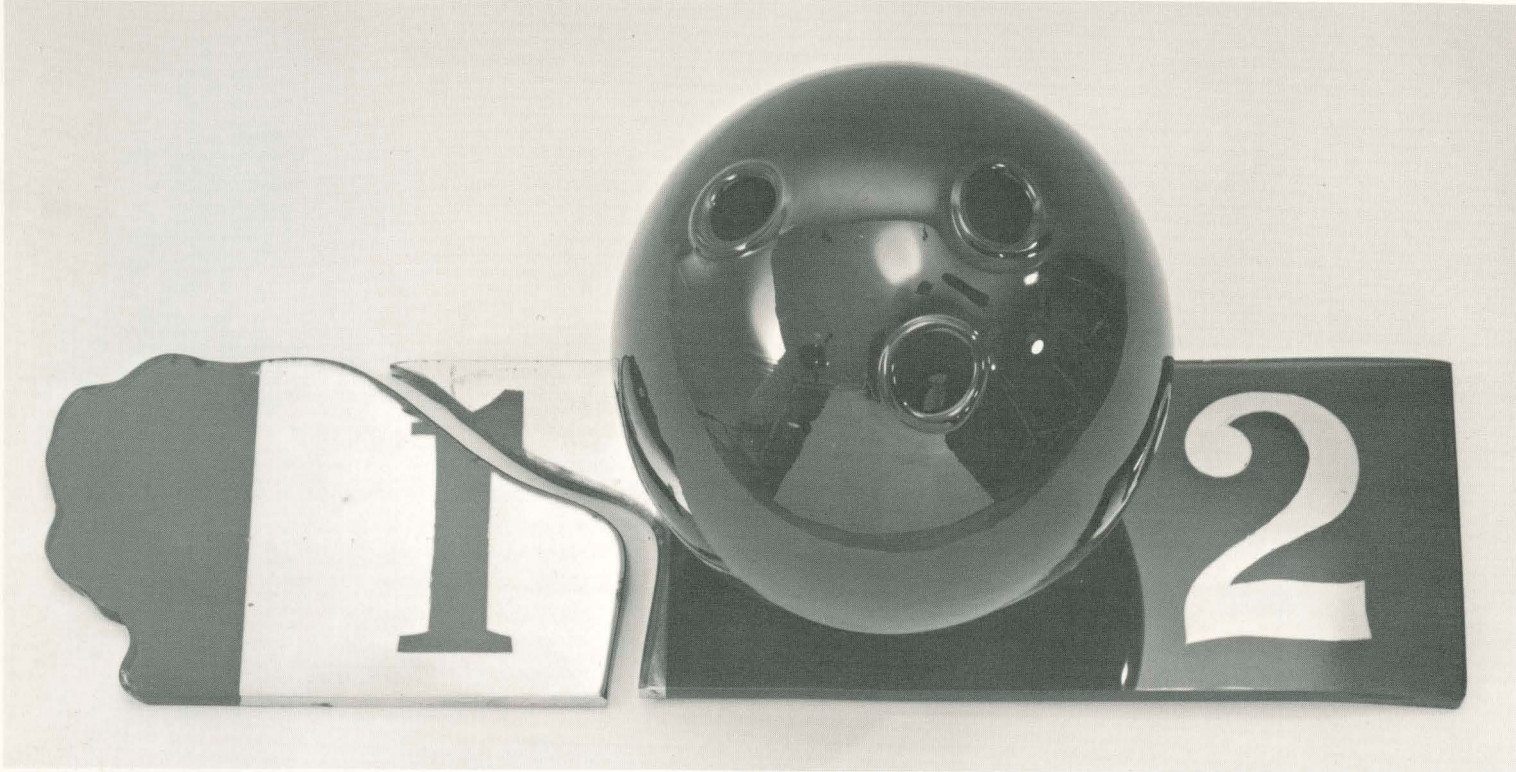
James L. Tanner
Mirror, Mirror,
Bowl and Ball
5" x 12 $\frac{1}{8}$ " x 12 $\frac{1}{8}$ "



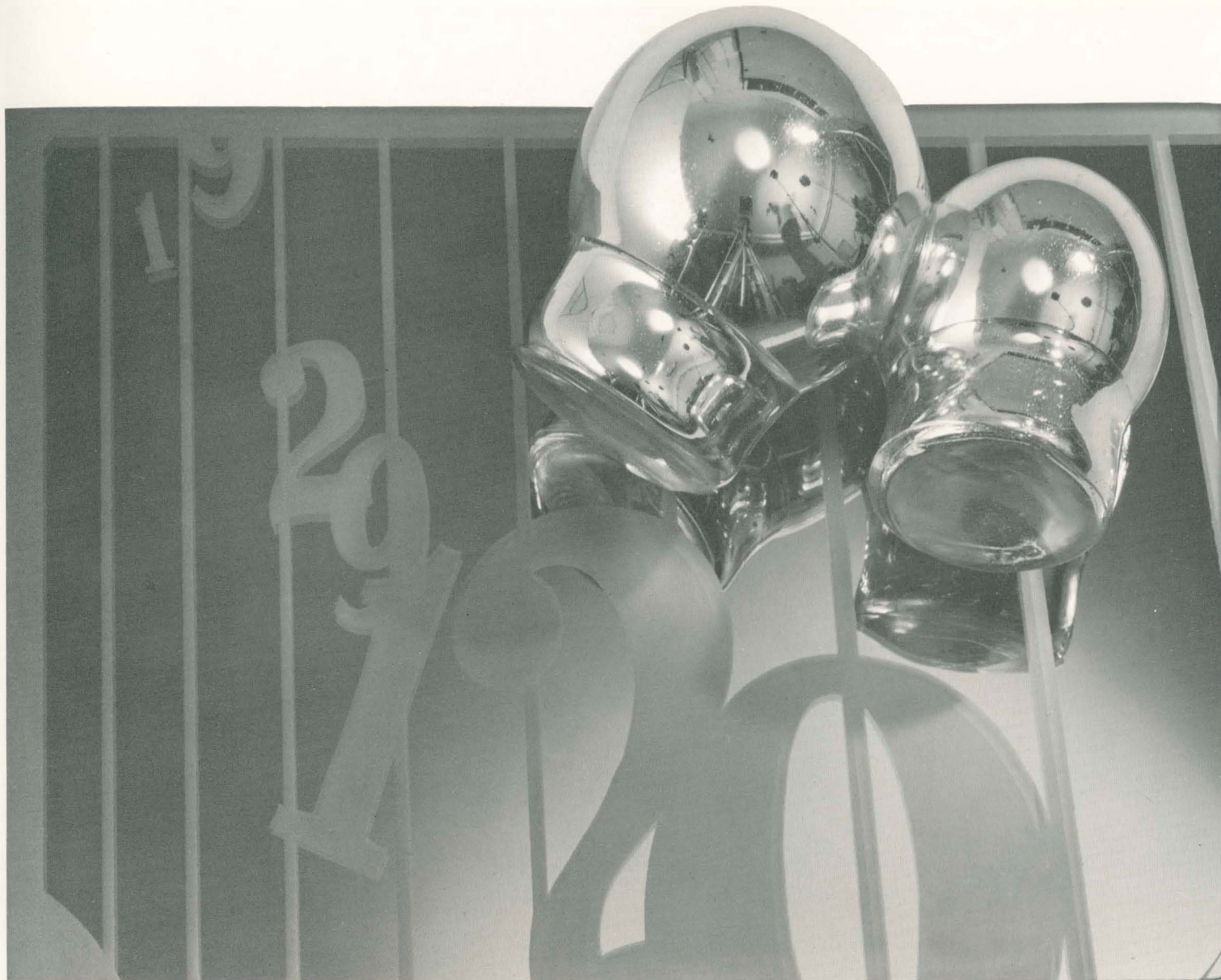
Joel Philip Myers
Hand Form
9 $\frac{5}{8}$ " x 5" x 3 $\frac{3}{4}$ "

Joel Philip Myers
Hand Form
10" x 5" x 3 $\frac{1}{2}$ "

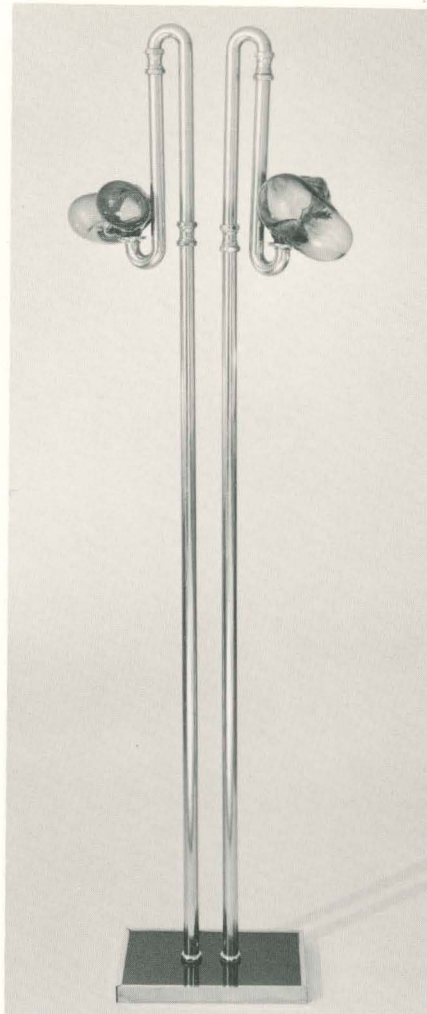
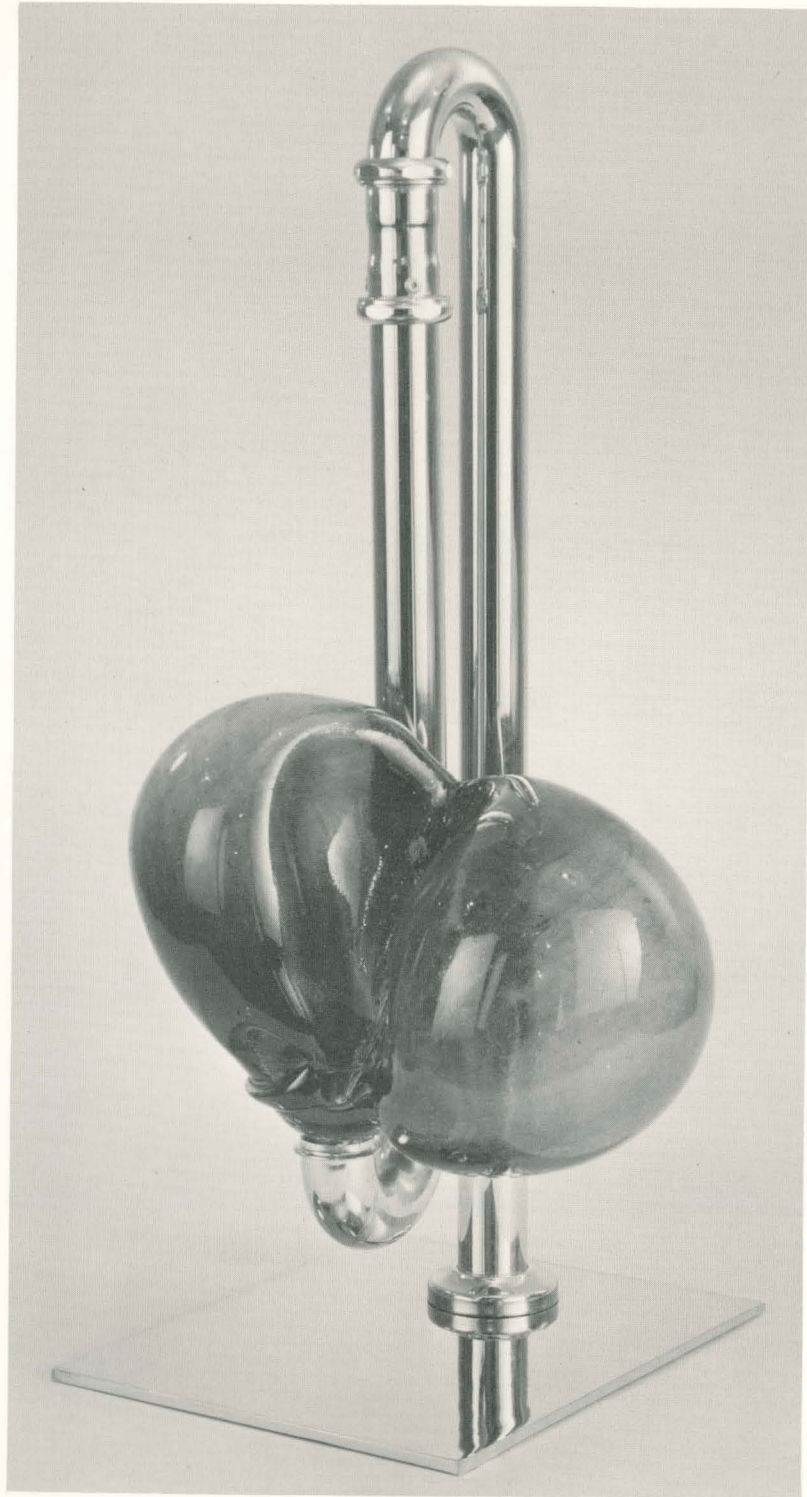
Joel Philip Myers
Hand Form
9 $\frac{1}{8}$ " x 5 $\frac{7}{8}$ " x 4"



Jack A. Schmidt
Game Ball
5 $\frac{5}{8}$ " x 15" x 5 $\frac{1}{4}$ "

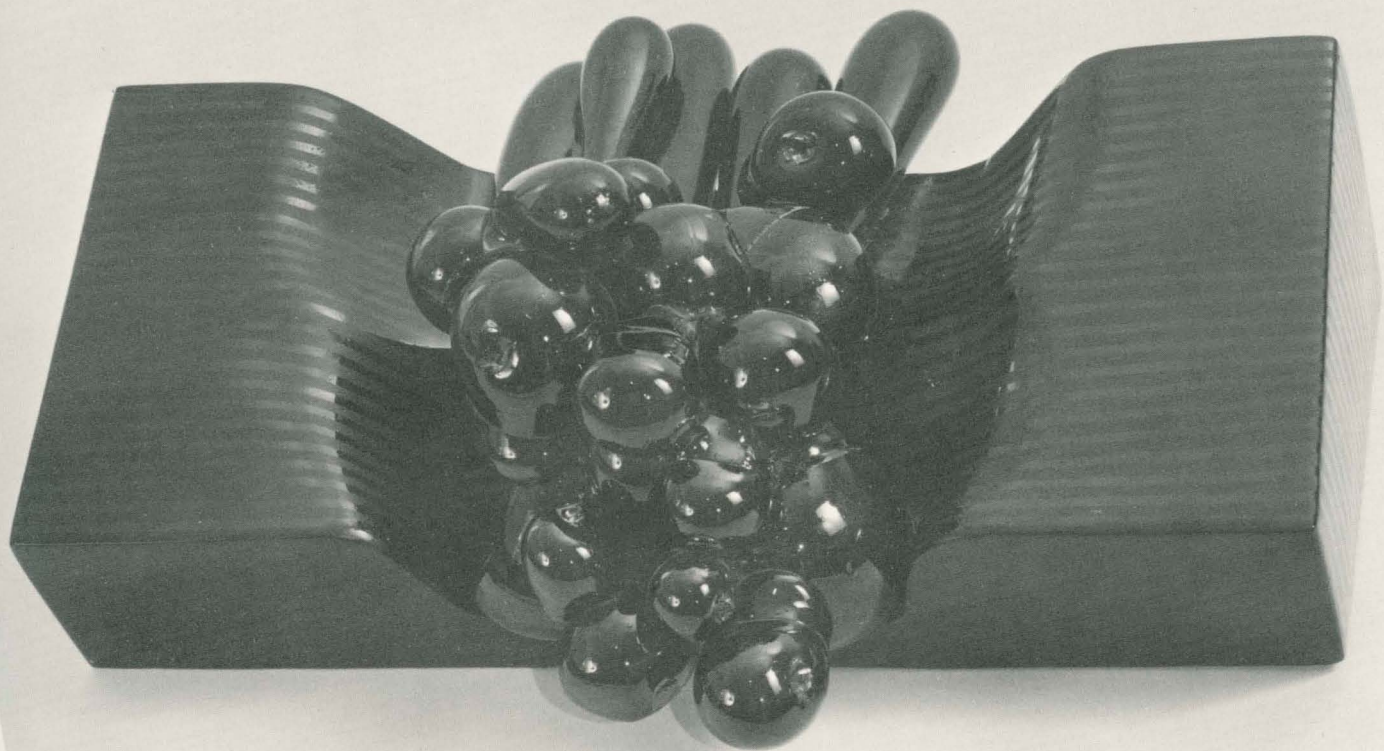


Jack A. Schmidt
Lottery Game #129
6 1/8" x 20" x 14"



Boris Dudchenko
94" x 26" x 14"
Henry Halem

Boris Dudchenko
28" x 12" x 12"



Eriks P. Rudans
Form II

Marvin B. Lipofsky
Glass Sculpture LT6
10" x 15" x 13"



Marvin B. Lipofsky
Glass Sculpture 1
11½" x 15" x 17"



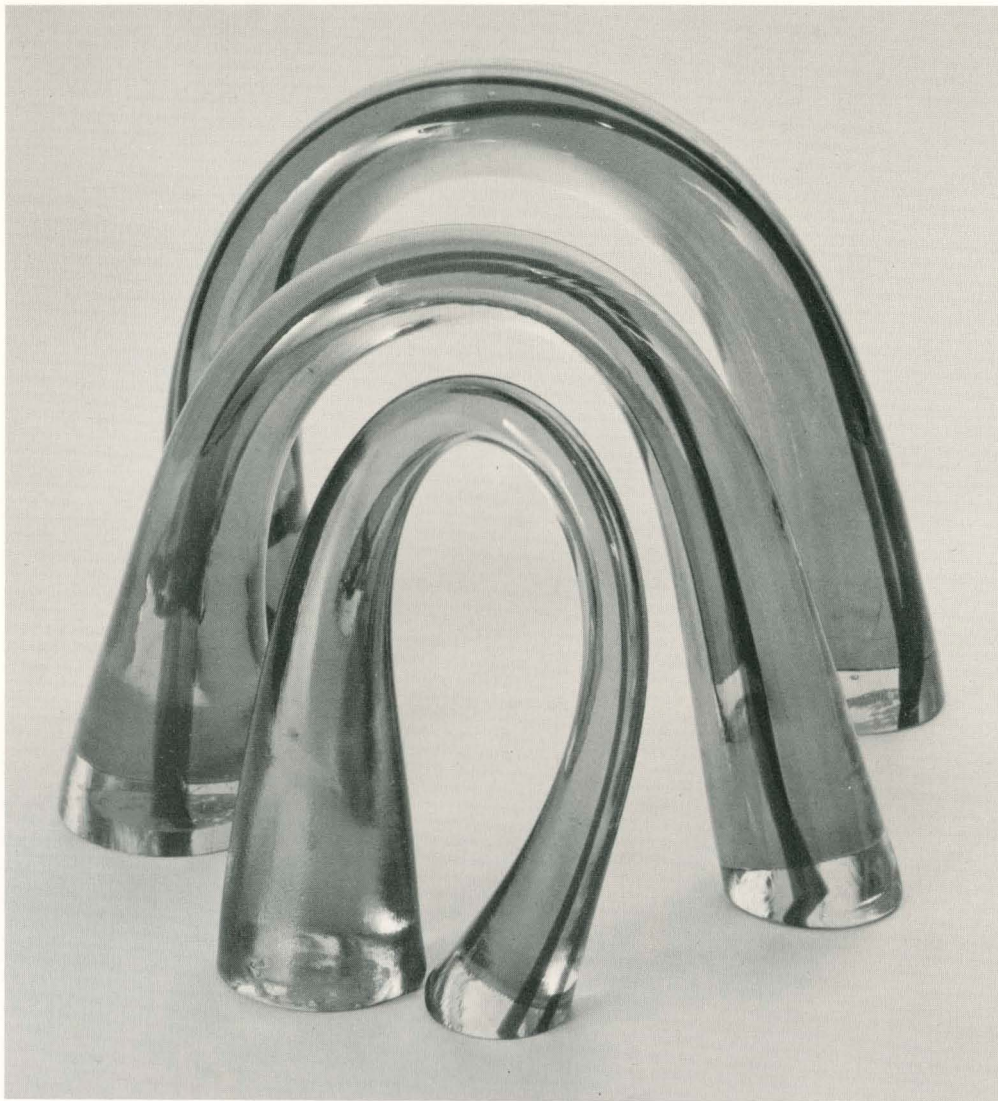


Kimrie T. Newcomb
Vase
6½" x 4⅞" x 4⅞"
Footed Bowl
7½" x 5½" x 5⅞"

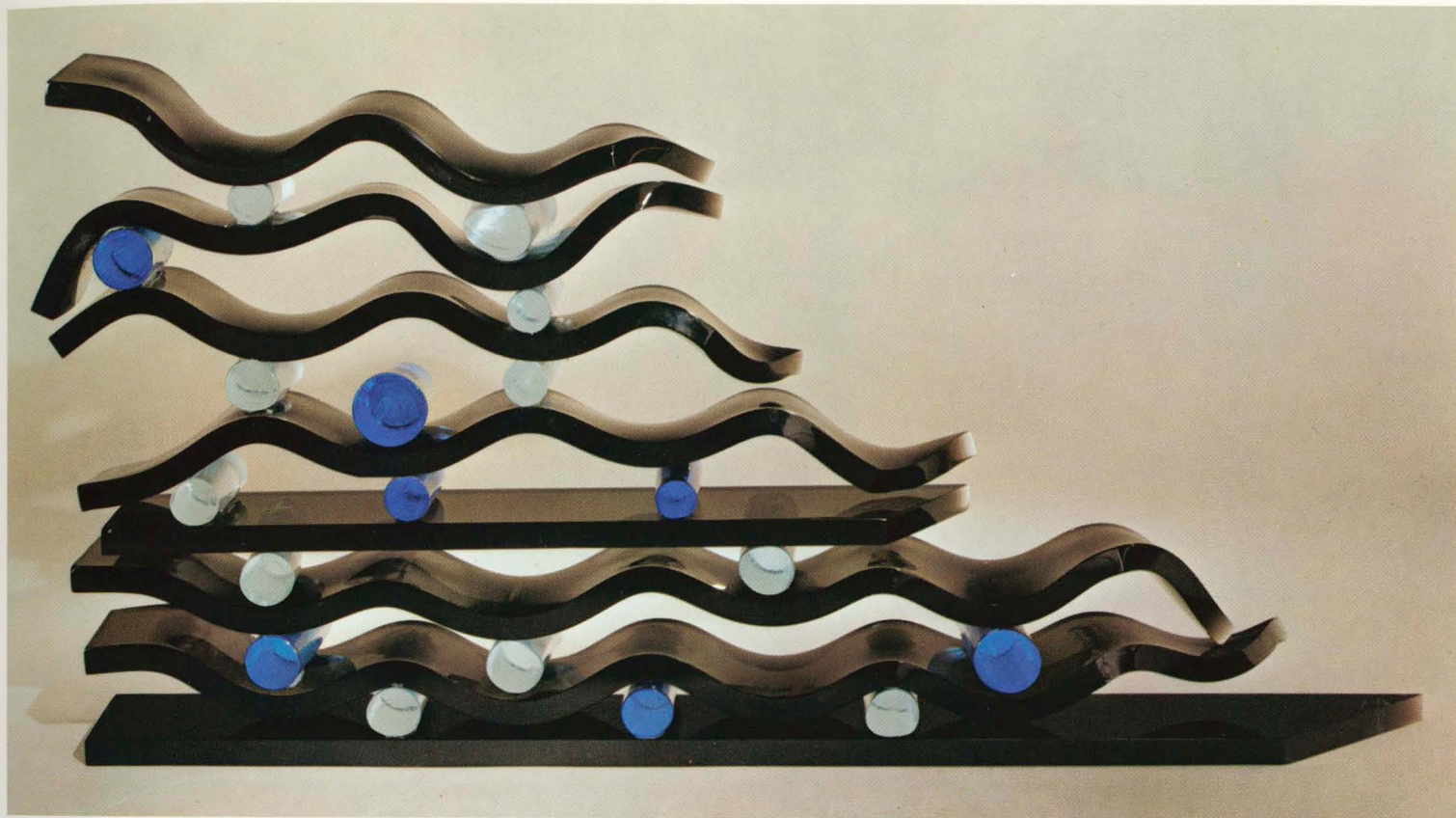
Fritz Dreisbach
Fritzensteins
6 $\frac{5}{8}$ " x 6 $\frac{1}{2}$ " x
3 $\frac{3}{8}$ "
6" x 5 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ "
5 $\frac{3}{4}$ " x 6 $\frac{1}{8}$ " x 3 $\frac{1}{2}$ "
5 $\frac{3}{8}$ " x 5 $\frac{1}{2}$ " x 3 $\frac{3}{8}$ "



Fritz Dreisbach
Tenth Anniversary Cup



Harvey Littleton
Striped Blue Loops
 $6\frac{3}{4}'' \times 8\frac{3}{8}'' \times 2''$,
 $6\frac{7}{8}'' \times 8\frac{1}{2}'' \times 2\frac{1}{8}''$
 $5\frac{5}{8}'' \times 4'' \times 1\frac{3}{4}''$

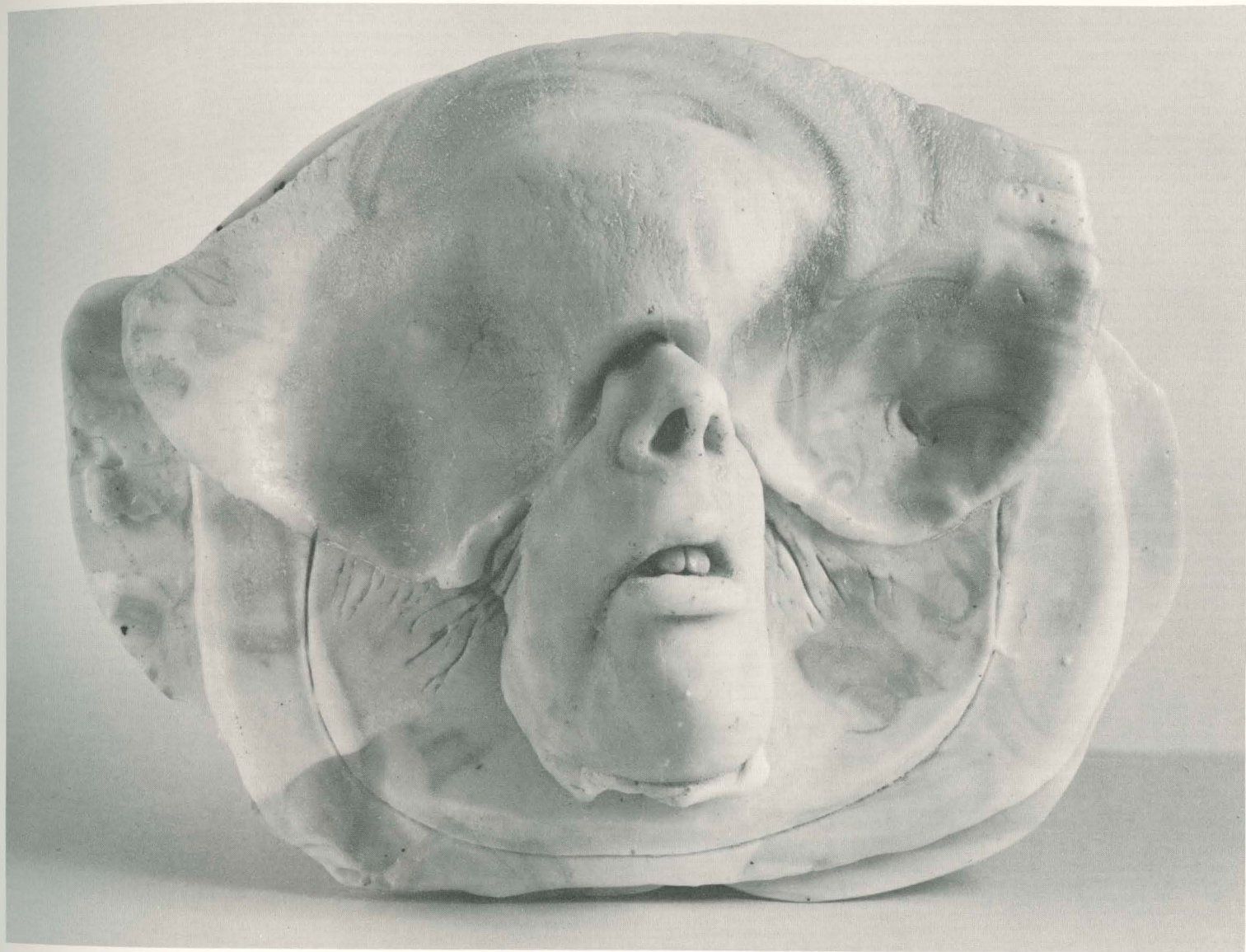


Harvey Littleton
Pile Up
19¼" x 38¾" x 4"



Thomas W. Kekic
Chicken Bug House
11 3/4" x 5 1/2" x 3 3/4"

Thomas W. Kekic
White Bug House
12 3/8" x 5 3/8" x 3 3/4"



Masked Bandit
4¼" x 14¾" x 11⅞"



Kent F. Ipsen
Glass Bottle
12½" x 7½" x 3"

Kent F. Ipsen
Glass Jar
14" x 10"





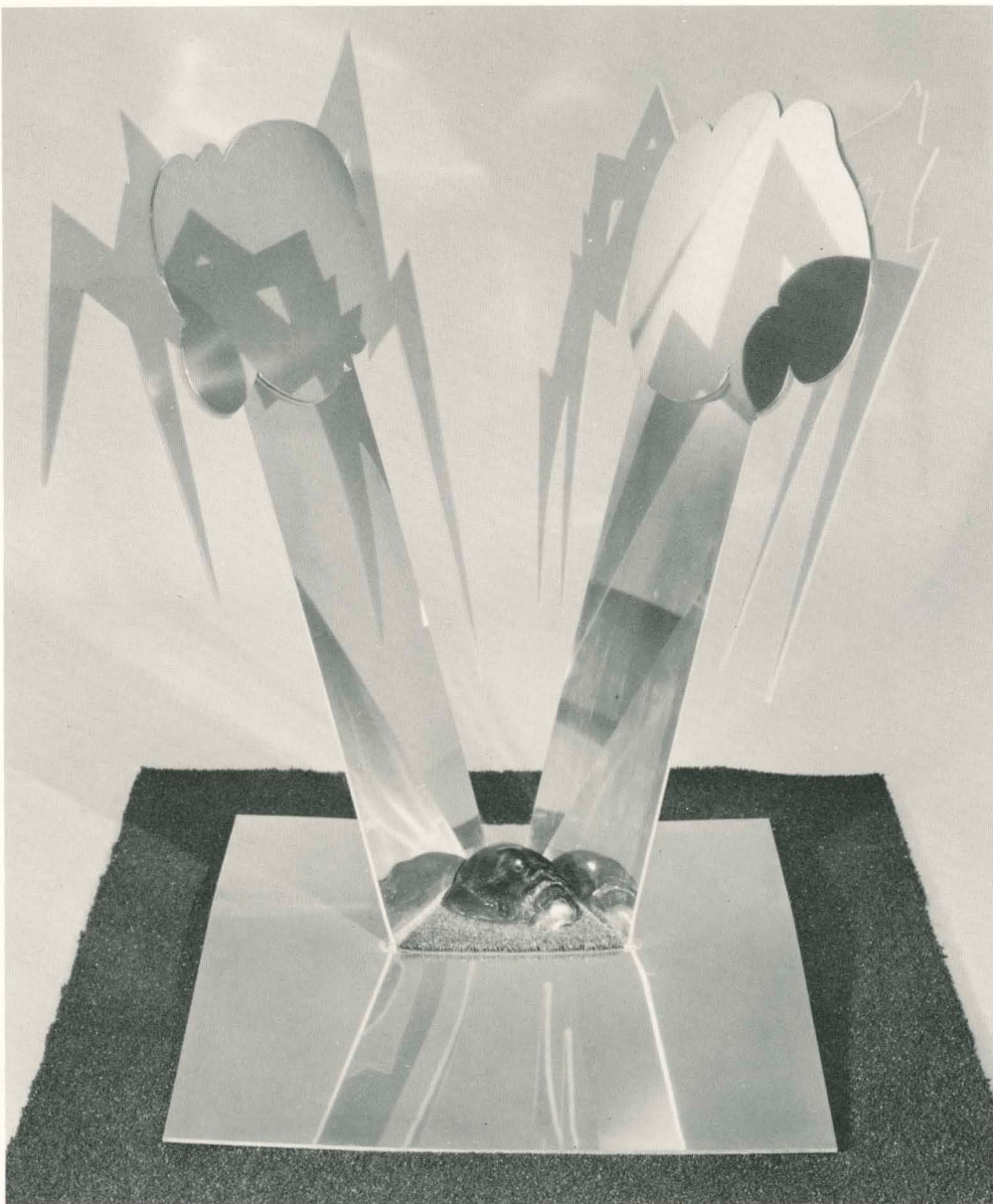
William Bernstein
Convention Piece
7" x 25" x 6"



William Bernstein
Stoppered Jar with Bowl,
Bear, Bird and Bike
14½" x 9" x 6¾"

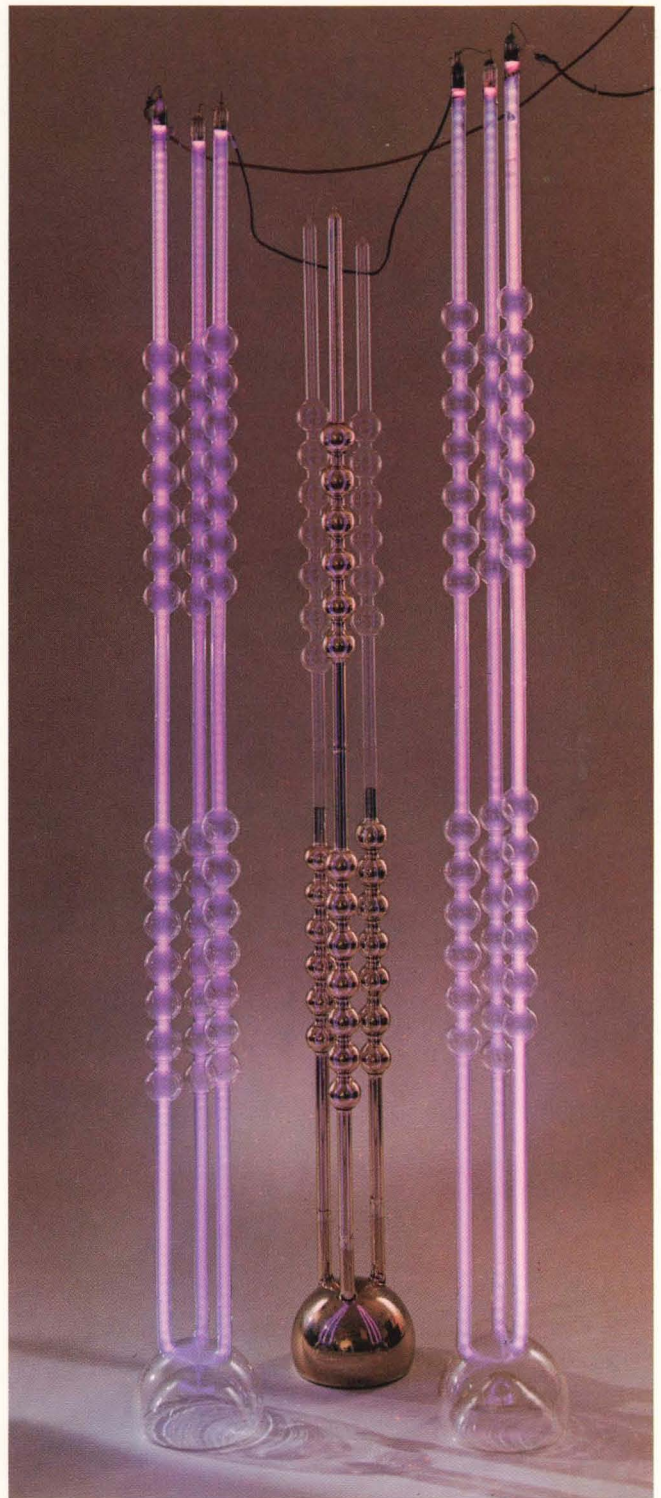


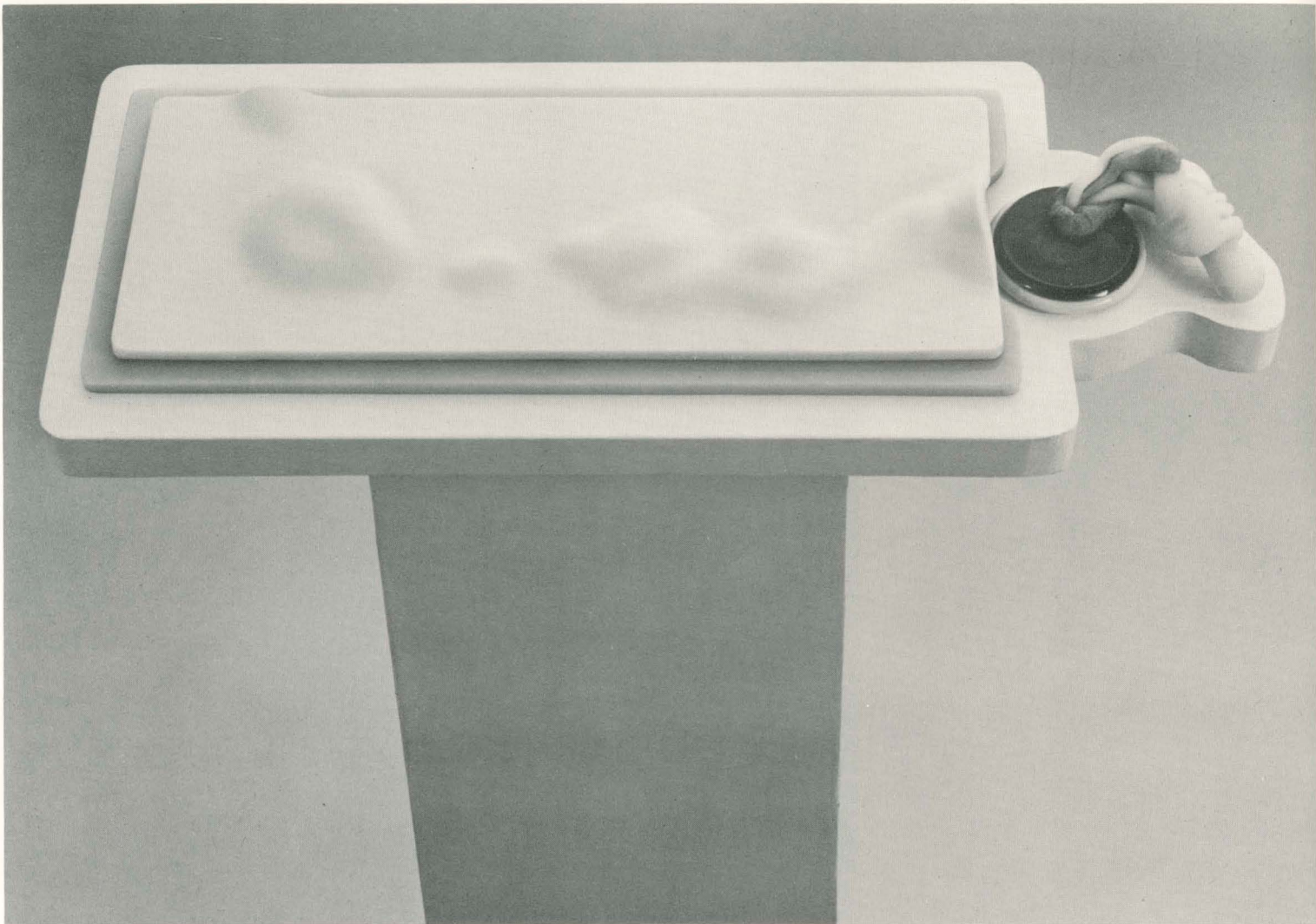
John Conrad Lewis
Moon Bottle #1
4¼" x 3½" x 3½"



Michael Whitley
Self Portrait with
Double Lightning Bolts
44" x 42¼" x 45½"

Jan Zandhuis
84" x 9" x 9",
90" x 9" x 9",
96" x 9" x 9"





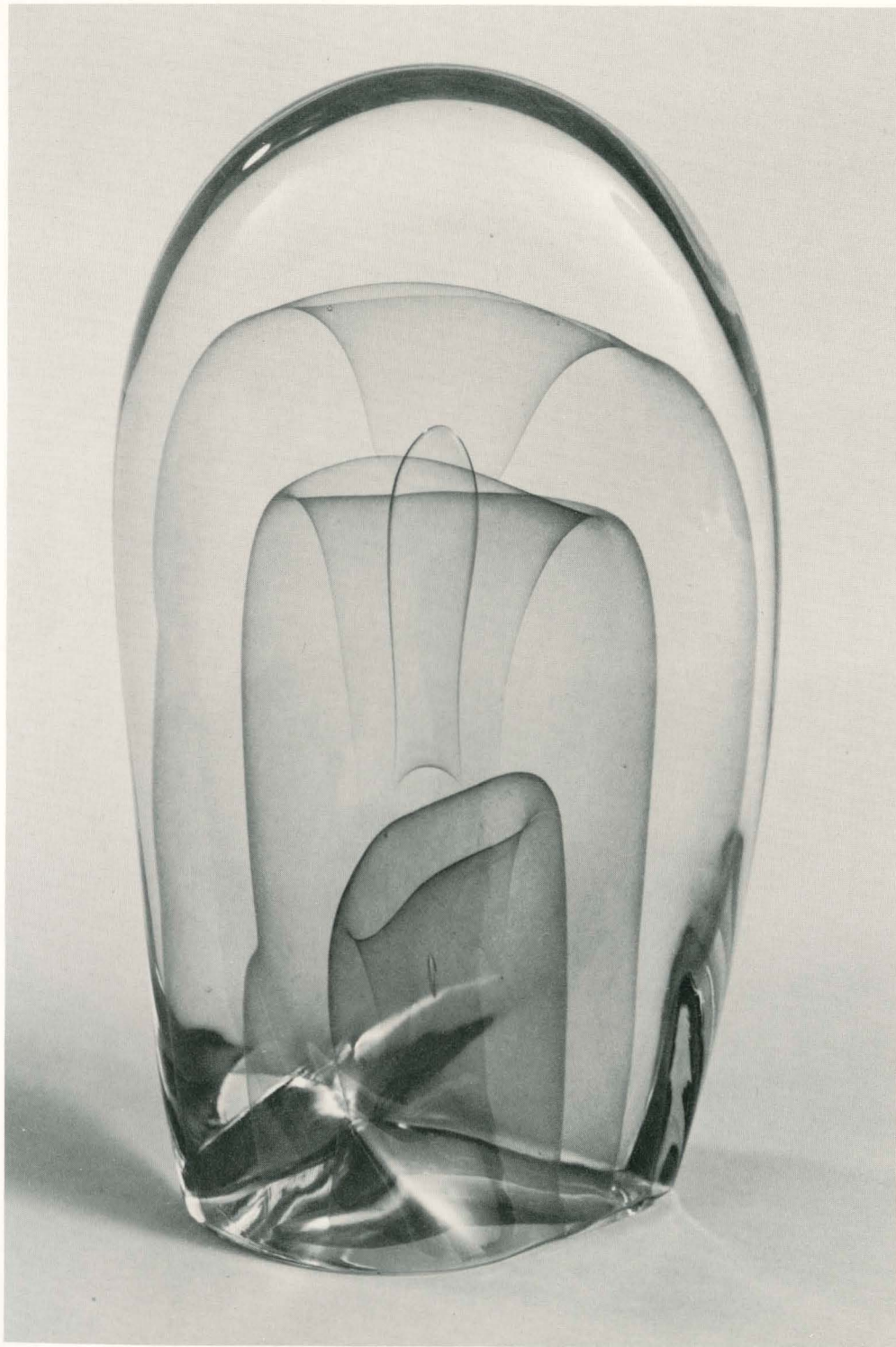
John David Lander
Glass Landscape #1
42½" x 28" x 11⅝"



David Hopper
#11
13 $\frac{3}{8}$ " x 18 $\frac{3}{8}$ " x 10 $\frac{1}{4}$ "

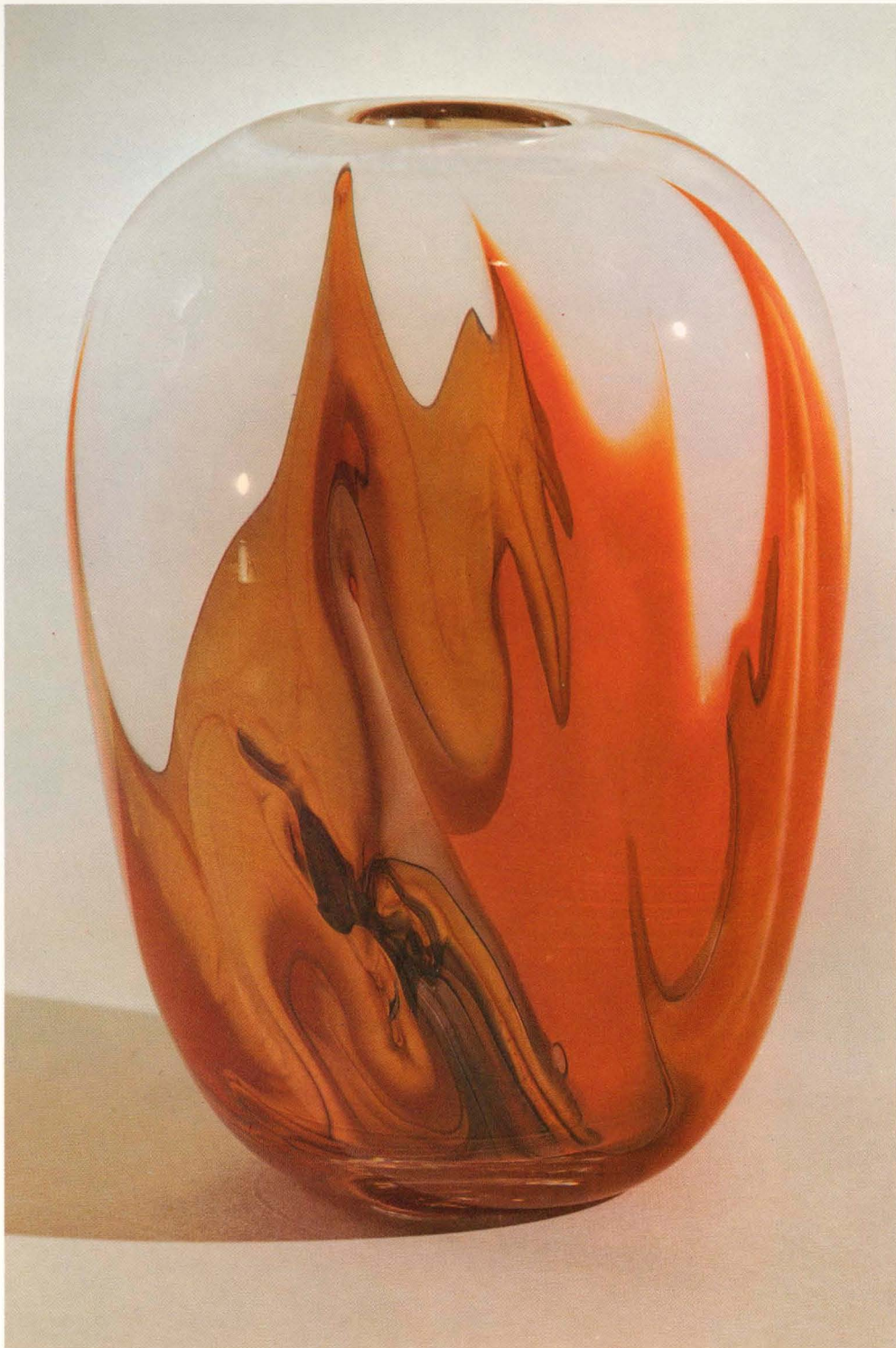
David Hopper
#6
20 $\frac{1}{4}$ " x 12 $\frac{3}{4}$ " x 14 $\frac{1}{2}$ "





Dominick Labino
Emergence, XII
9" x 5½" x 3¾"

Dominick Labino
Conflagration
8 1/8" x 6" x 6"

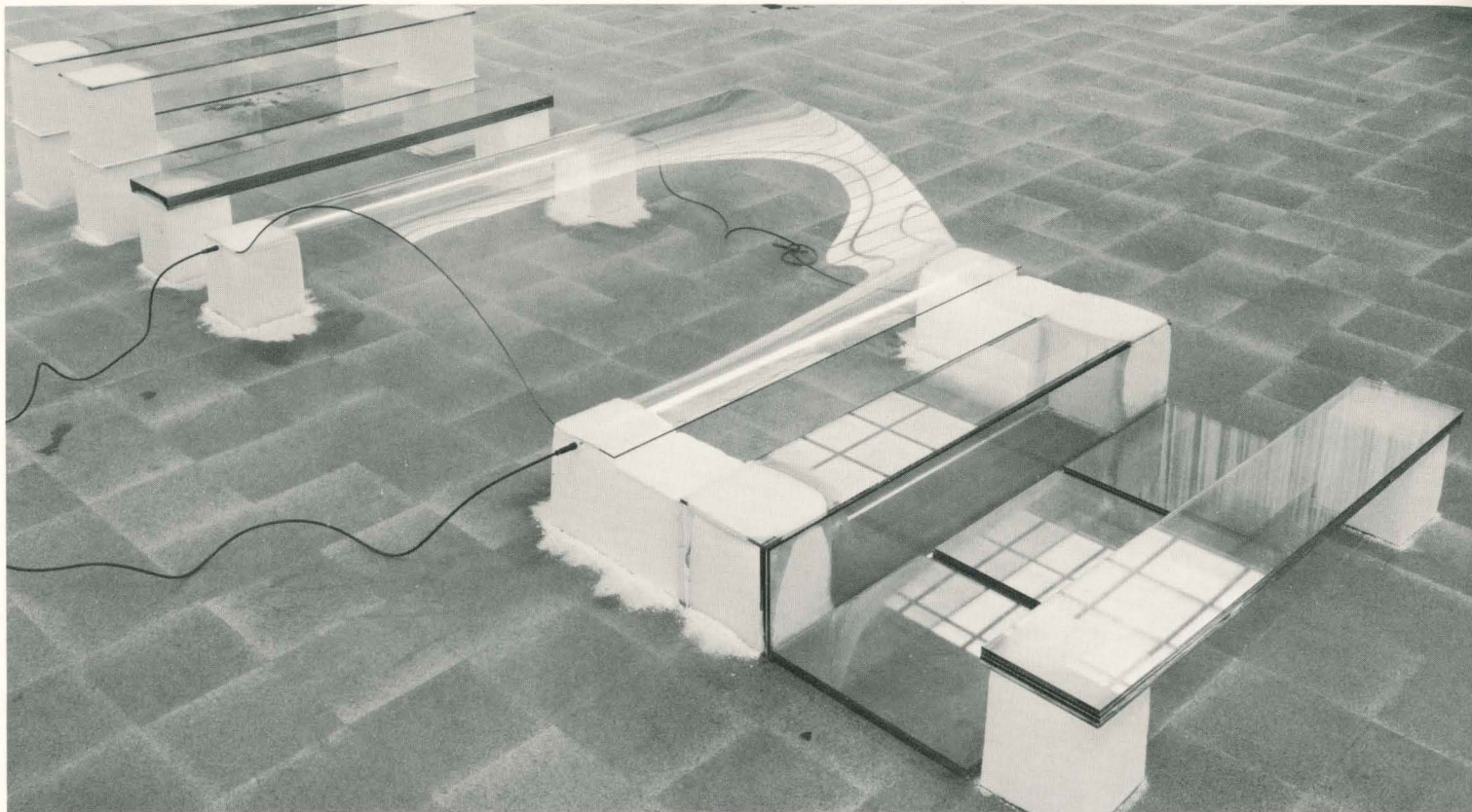




Daniel Owen Dailey
Dog Table
19 $\frac{3}{4}$ " x 34 $\frac{1}{4}$ " x 11 $\frac{3}{4}$ "



Daniel Owen Dailey
Pair of Rocketship Lamps
12" x 16½" x 7½"
10⅞" x 14¼" x 6⅞"

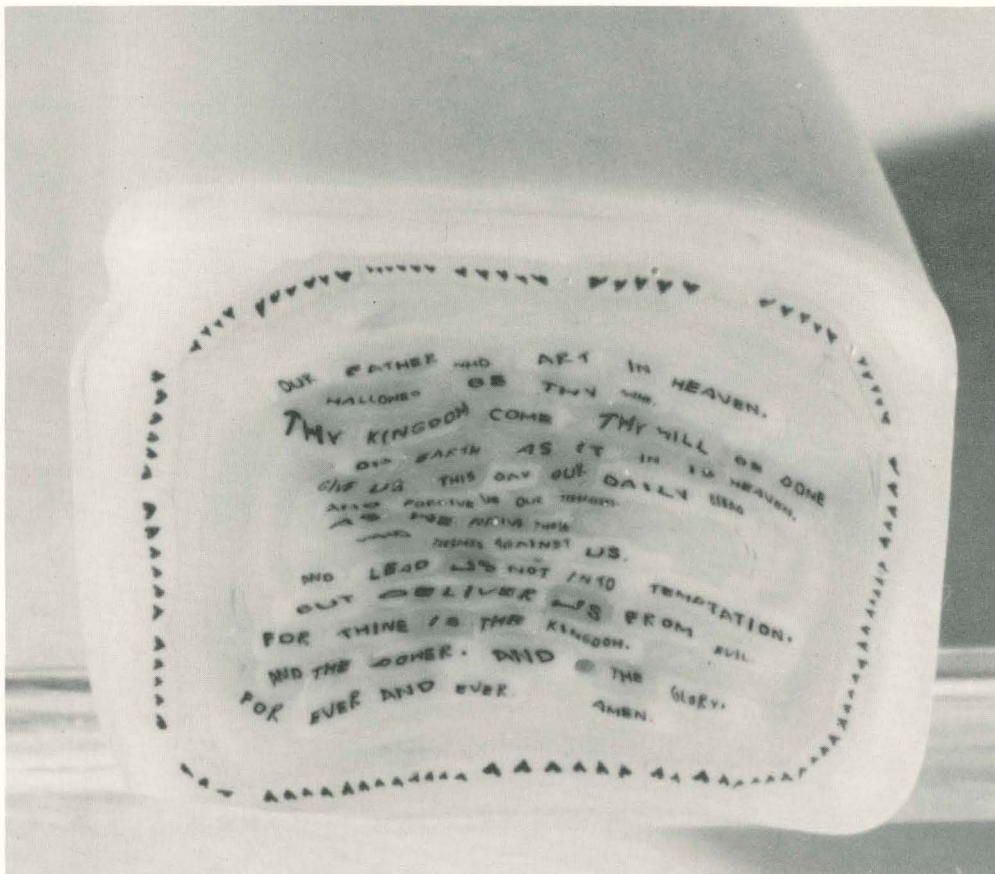


Jamie Carpenter and
Dale Chihuly
Dry Ice, Bent Glass and
Neon
30" x 180" x 78"

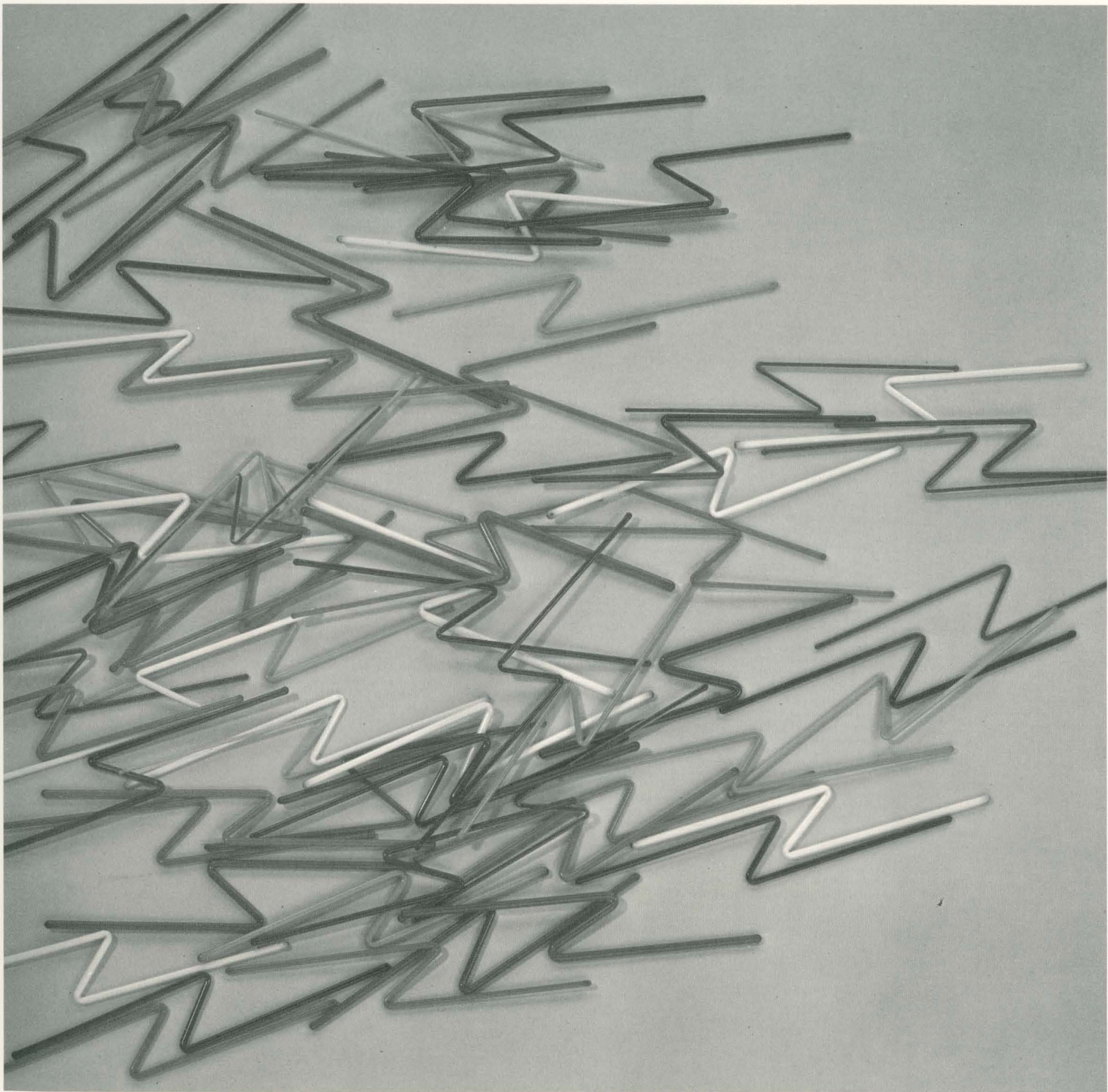
Jamie Carpenter and
Dale Chihuly
Leaded Glass Door
84" x 42" x 4"



Richard Marquis
Lightning Rod
Scatter Piece
1/8" x 6 3/4" x 1 3/8"
approximately



Richard Marquis
The Lord's Prayer
Murrini
1/4" x 3" x 1/4",
1/2" x 1 7/8" x 1 5/8"

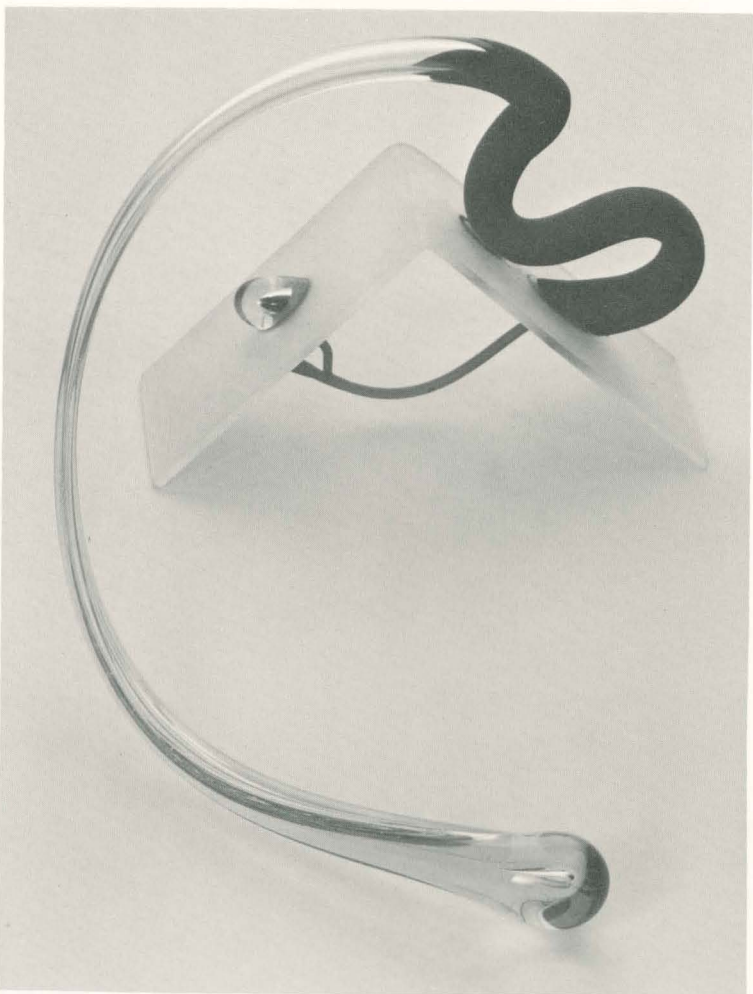
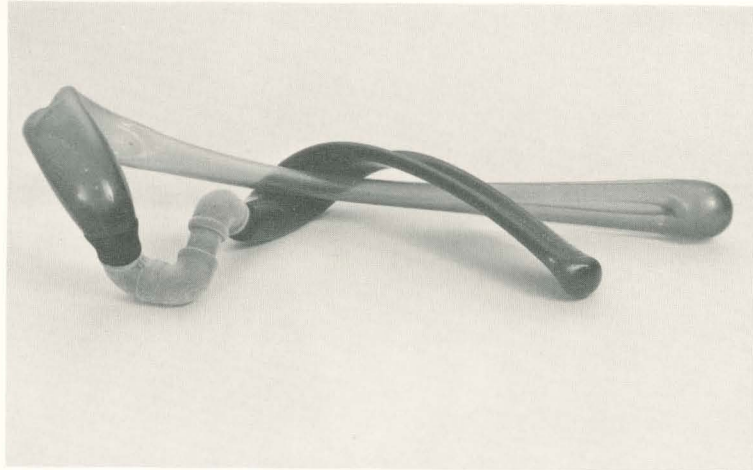


Mark Peiser
Fishbowl #2
10 $\frac{3}{4}$ " x 10 $\frac{3}{8}$ " x 10 $\frac{3}{8}$ "



Mark Peiser
Landscape
10 $\frac{1}{8}$ " x 10 $\frac{1}{8}$ " x 10 $\frac{1}{8}$ "





Curtis C. Hoard
Interlocking
7" x 32" x 13"

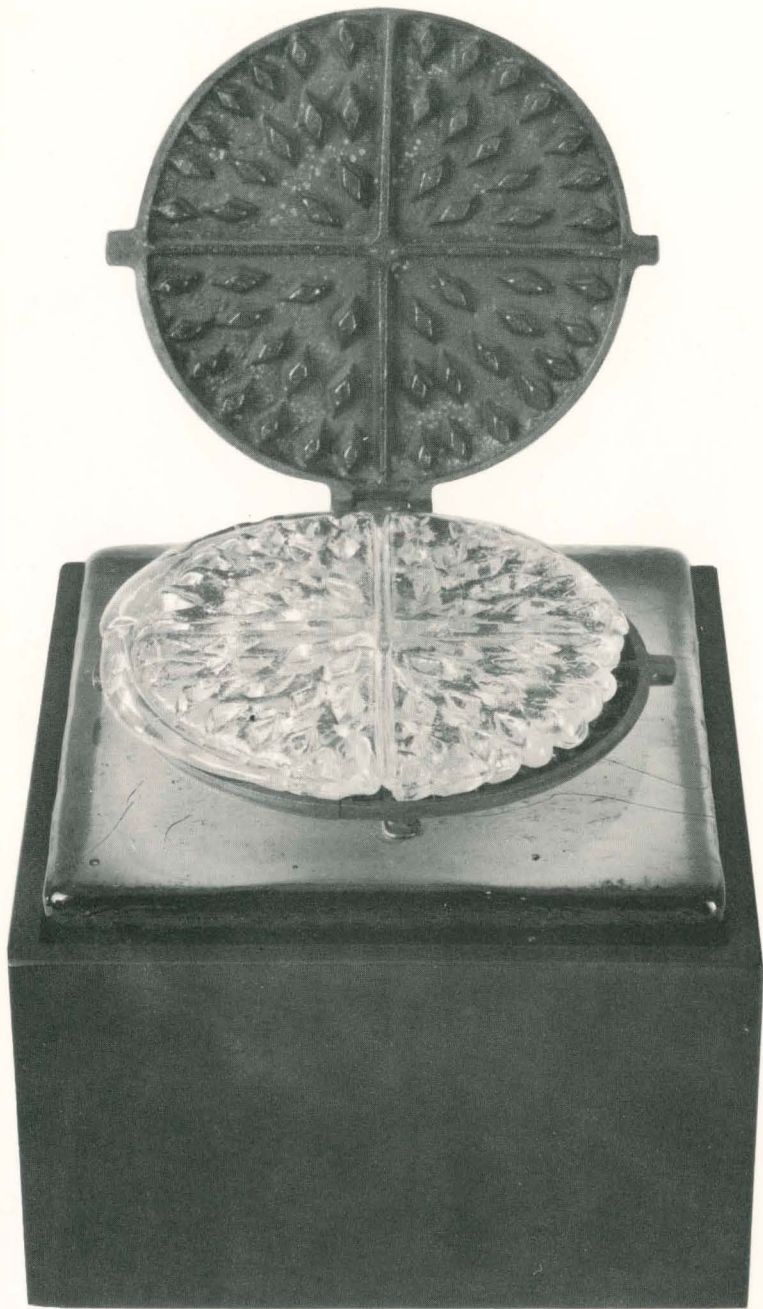
David C. Hoard
Transfusion
12" x 16½" x 24¼"



James M. Wayne
Folded Wienie
14 $\frac{3}{4}$ " x 7 $\frac{1}{4}$ " x 4 $\frac{1}{8}$ "



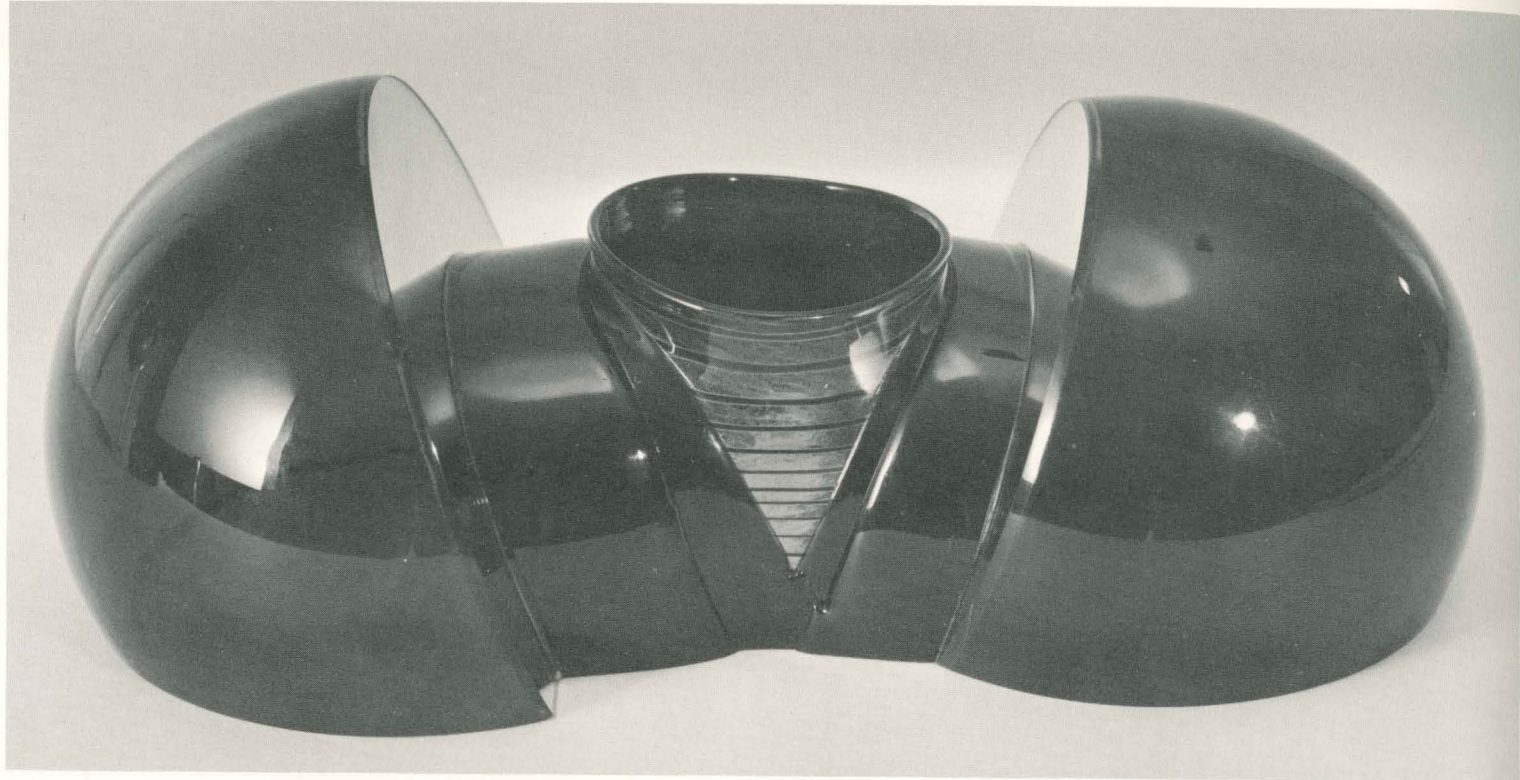
James M. Wayne
Folded Wienie
13 $\frac{3}{8}$ " x 7 $\frac{3}{4}$ " x 5 $\frac{1}{4}$ "



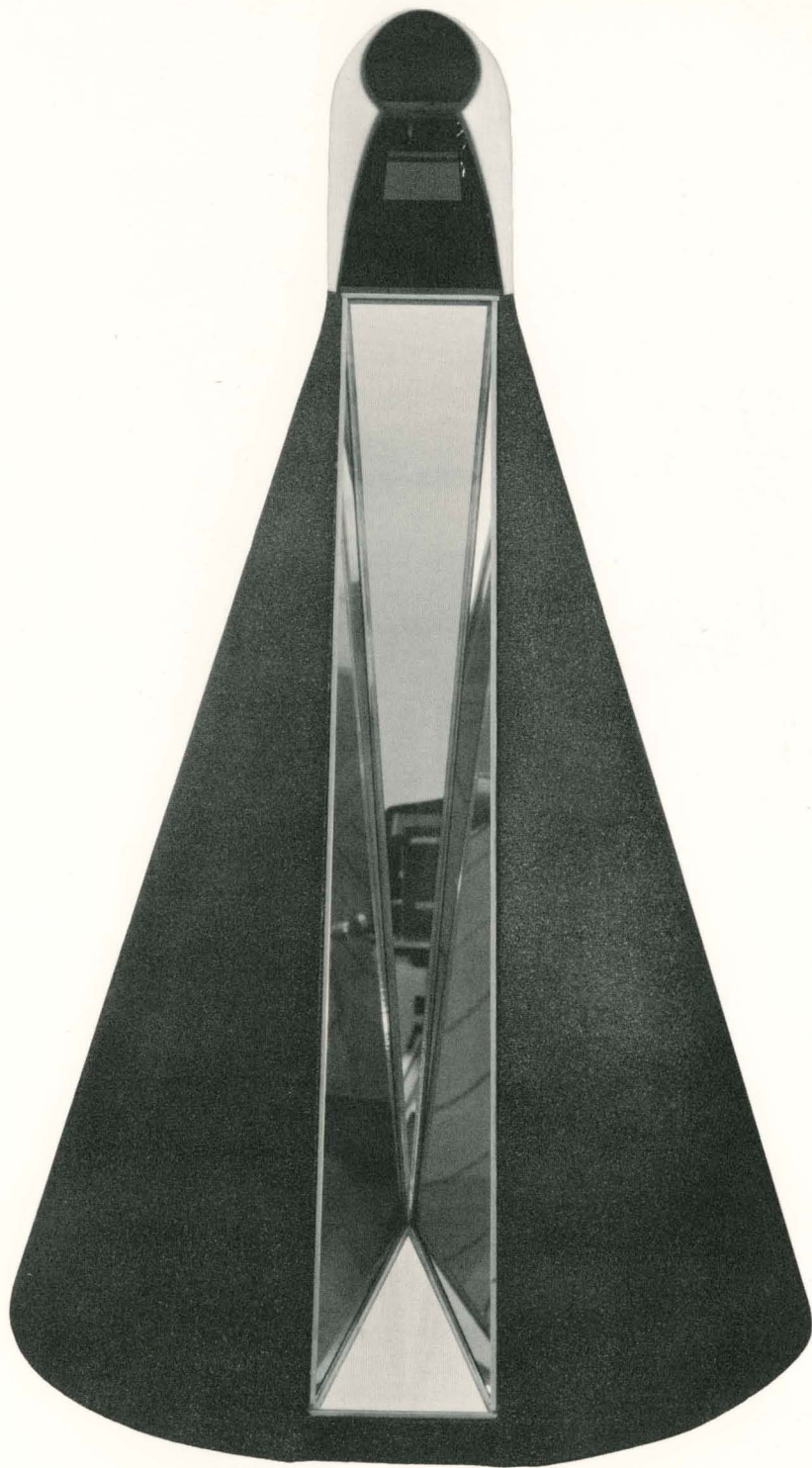
Audrey Handler
Waffle
13" x 8 $\frac{3}{4}$ " x 8 $\frac{3}{4}$ "



Audrey Handler
Breakfast
18½" x 19⅞" x 13⅞"



Michael Edward Cohn
Untitled
3 $\frac{7}{8}$ " x 10 $\frac{7}{8}$ " x 5 $\frac{1}{2}$ "



Michael Edward Cohn
Periscopic Descent
61½" x 35½" x 28¼"



Paula Bartron
 Untitled #13
 2½" x 5½" x 2⅞"

Paula Bartron
 Untitled #3
 5⅞" x 5¼" x 2⅞"

Paula Bartron
 Untitled #8
 2⅜" x 4½" x 3⅞"

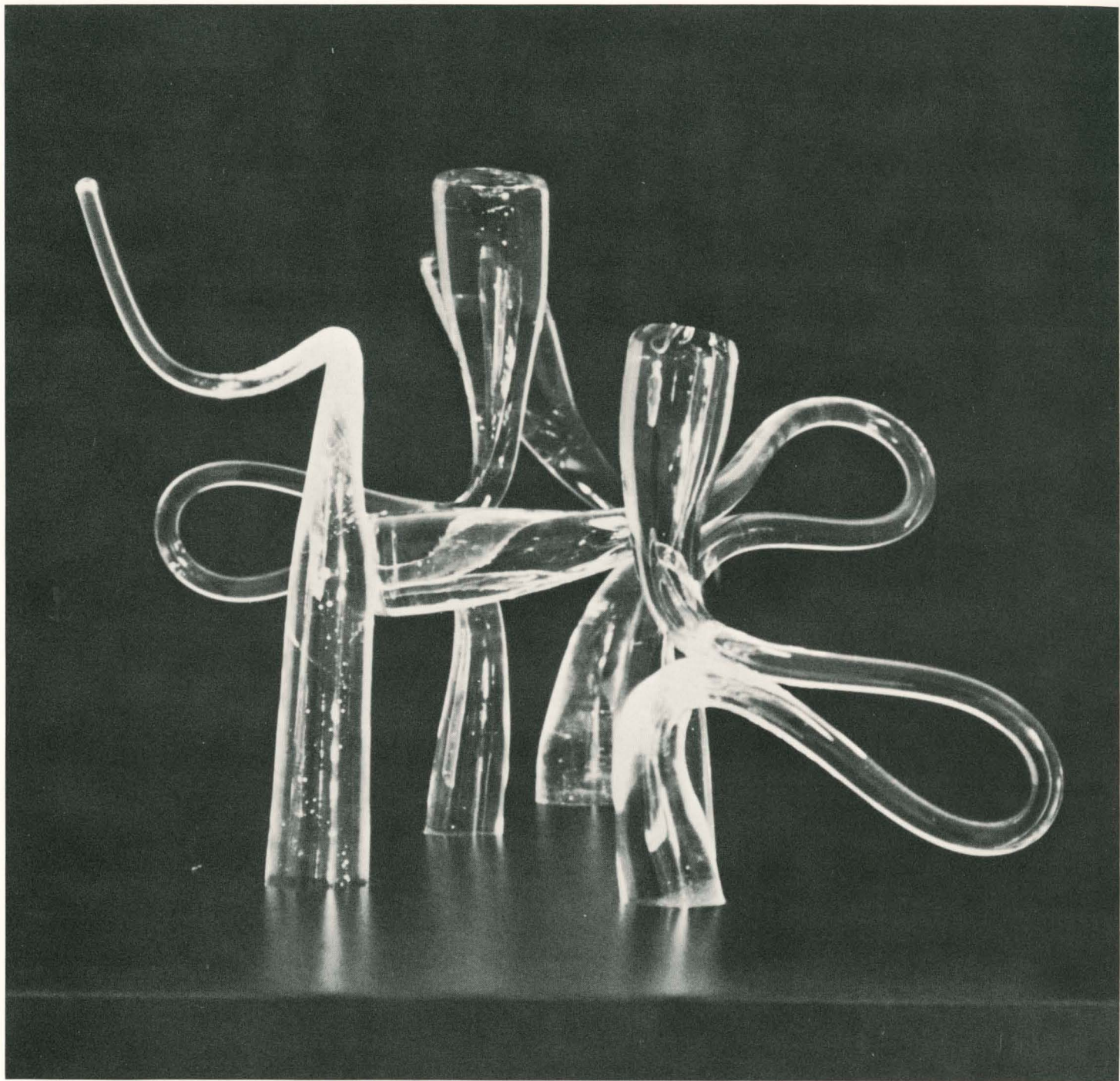
Robert Naess
Political Cup
4 1/8" x 5 1/4" x 2 7/8"



Robert Naess
Political Box
4 1/2" x 5 5/8" x 2 3/4"

Robert Naess
Black Lily
Commemorative Cup
4 1/2" x 5 5/8" x 2 1/2"





Andre G. Billeci
Light Loops
72" x 32" x 32"

The dimensions given, unless otherwise noted, are listed in order of height, width, depth.

Paula Bartron

1. Untitled #2

Blown cup with trailed decoration and applied disc handles, legs and foot.
5¼" x 4⅜" x 3⅜"

2. Untitled #3

Blown cup with trailed decoration and applied open handles, legs, and foot.
5⅝" x 5¼" x 2⅞"

3. Untitled #8

Blown cup with applied foot and handle.
2⅝" x 4½" x 3⅝"

4. Untitled #9

Blown cup with applied foot and handle.
2⅞" x 6⅜" x 4"

5. Untitled #13

Blown cup with applied foot; blown, applied handle and fumed surface.
2½" x 5⅝" x 2⅞"

William Bernstein

6. Room Temperature Bear Dome

Hot tooled base with applied handle; off-hand blown dome with applied handles and hot tooled bear finial; off-hand blown dome with hot tooled finial covering bear finial.
13⅝" x 7" x 6⅞"

7. Motorcycle Decanter

Off-hand blown decanter with applied handles; off-hand blown stopper with hot tooled motorcycle finial.
14⅝" x 5⅝" x 4¾"

8. Convention Piece

Four hot tooled, coupled forms.
7" x 25" x 6"

9. Stoppered Jar with Bowl, Bear, Bird and Bike

Off-hand blown, hot tooled jar with bowl stopper and hot tooled motorcycle finial and suspended hot tooled bird.
14½" x 9" x 6¾"

Andre G. Billeci

10. Four Plus One

Five glass forms on wooden base with formica top with enclosed lighting.
30" x 46" x 46"

11. Light Loops

Four glass forms on wooden base with formica top, plate glass support and enclosed lighting. 72" x 32" x 32"

Jamie Carpenter & Dale Chihuly

12. Leaded Glass Door

Four off-hand blown rondels, plate glass and beveled plate glass with lead caning set in a wooden, hinged door frame and jamb.
84" x 42" x 4"
Lead caning by Mike Kennedy.

13. Dry Ice, Bent Glass and Neon

Bent plate glass form with plate glass sheets, neon rods and cubes of dry ice.
30" x 180" x 78"

Michael Edward Cohn

14. Untitled

Blown, cut and polished glass form with mirrors. 3⅞" x 10⅞" x 5½"

15. Periscopic Descent

Lacquered wood base with plate glass and mirror supporting a dome of mold-blown, cut, ground and sandblasted glass with laminated and ground plate glass with a leaded edge. Periscope contained inside base.
61½" x 35½" x 28¼"

Daniel Owen Dailey

16. Dog Table

Six off-hand blown forms attached to sheet of plate glass with sandblasted decoration.
19¾" x 34¼" x 11¾"

17. Pair of Rocketship Lamps

Off-hand blown forms with hot tooling and applied decoration, joined by gold plated brass fitting, with incandescent light bulbs.
12" x 16½" x 7½", 10⅝" x 14¼" x 6⅞"

Fritz Dreisbach

18. Fritzensteins

Four steins of blown glass with impressed pattern and applied and pressed decoration.
6⅝" x 6½" x 3⅝", 6" x 5½" x 3½",
5¾" x 6⅝" x 3½", 5⅝" x 5½" x 3⅝"

19. Tenth Anniversary Cup

Off-hand blown glass with impressed pattern and applied and pressed decoration. Engraved surface.

Boris Dudchenko

20.

Off-hand blown glass form attached to a chrome pipe and base. 28" x 12" x 12"

21.

Two off-hand blown glass forms attached to chrome pipes on aluminum framed plastic base. 94" x 26" x 14"

22.

Three off-hand blown silvered glass forms attached to chrome pipes on aluminum framed plastic base. 94" x 23½" x 26½"

Henry Halem

23. Tall Vase

Off-hand blown, fumed vase with applied decoration. 10" x 3¼" x 4½"

24. Milk Glass Vase

Off-hand blown vase with applied decoration. 6¾" x 5¼" x 5¾"

25. Masked Bandit

Cast glass form. 4¼" x 14¾" x 11½"

Audrey Handler

26. Melted Sundae

Polyurethane foam forms, off-hand blown glass containers with applied and hot tooled decoration on a wooden base with ground plate glass top and enclosed light. 19¾" x 12¼" x 9½"

27. Breakfast

Polyurethane foam forms, pressed glass form, and off-hand blown glass forms with hot tooled and applied decoration on a wooden base with mirror top. 18½" x 19¾" x 13¾"

28. Waffle

Antique cast iron waffle iron with pressed glass waffle on a wooden base with ground glass top and enclosed light. 13" x 8¾" x 8¾"

29. Pair of Red Boots

Off-hand blown glass forms with hot tooled, fumed and applied decoration. 7½" x 5½" x 3½"

Eric G. Hilton

30. Cloud Island

Mixed media construction: cast and plate glass, wood, formica, vacuum formed plastic, plexiglas, enclosed lighting and motor. 24" x 19¼" x 19¼"

31. Polar Route

Mixed media construction: cast glass and mirrors, wood, formica, plexiglas and enclosed lighting. 17¾" x 17¾" x 17¾"

32. Three Sandblasted Planes

Mixed media construction: three sand-blasted plate glass slabs on wooden and formica base with enclosed lighting. 39" x 30¼" x 30¼"

33. Wiggle with Five

Five forms of fused and sagged sheets on wooden and formica base. 30" x 24" x 36"

34. One Off

Sixteen forms of fused sheets on wooden and formica base. 15½" x 24" x 24"

Curtis C. Hoard

35. Rubber Ducky

Two off-hand blown glass forms with rubber, wire, chrome and flocked parts. 4½" x 43½" x 23¾"

36. Interlocking

Off-hand blown form with flocked metal section. 7" x 32" x 13"

37. Transfusion

Off-hand blown form with flocked metal, rubber, plexiglas and flocked parts. 12" x 16½" x 24¼"

David Hopper

38. #6

Two off-hand blown, hot tooled glass figures, each composed of two parts joined with epoxy. 20¼" x 12¾" x 14½"

39. #7

Figure composed of five off-hand blown, hot tooled forms joined with epoxy. 21" x 10¼" x 15½"

40. #11

Figure composed of three off-hand blown, hot tooled forms joined with epoxy. 13¾" x 18¾" x 10¼"

41. #10

Figure composed of two off-hand blown, hot tooled forms joined with epoxy. 12" x 12¾" x 8¾"

Kent F. Ipsen

42. Glass Plate

Off-hand blown plate with polychromed surface. 13½" x 19" x 18¼"

43. Glass Jar

Off-hand blown jar with trailed pattern. 14" x 10" x 10"

44. Glass Bottle

Mold blown bottle with polychromed surface. 12½" x 7½" x 3"

45. Glass Form II

Two off-hand blown glass forms with stainless steel and aluminum base. 29¾" x 12½" x 8¼"

Thomas W. Kekic

46. Blue Bug House

Two off-hand blown parts joined into one form and applied decoration. 10" x 7" x 6"

47. Chicken Bug House

Two off-hand blown parts joined into one form and applied decoration. 11¼" x 5½" x 3¾"

48. White Bug House

Two off-hand blown parts joined into one form and applied decoration. 12½" x 5½" x 3¾"

Dominick Labino

49. Conflagration

Off-hand blown vase with applied design, cased. 8½" x 6" x 6"

50. Spatial Movement in Polychrome

Four hot tooled forms. 8½" x 8¾" x 3¾", 7¾" x 7½" x 2½", 7¾" x 6¾" x 2½", 8" x 8¾" x 3"

51. Emergence, XII

Hot tooled form enclosing air bubble and veil forms. 9" x 5½" x 3¾"

52. Luminescence

Off-hand blown vase with applied festooning, cased. 8½" x 4¼" x 4¼"

53. Pollution

Cast panel with inlaid molten form on a wooden base. 48" x 18" x ¾"

John David Lander

54. Glass Landscape in Three Parts

Six forms of sheet, slumped sheet and blown glass. 7" x 18" x 36"

55. Glass Landscape #2

Painted wooden base, sheet glass, slumped sheet glass with sandblasting and textured trailing. 39¾" x 20½" x 17", includes base.

56. Glass Landscape #1

Painted wooden base, sheet glass, slumped sheet glass, off-hand blown, hot tooled glass with sandblasting and flocking. 42½" x 28" x 11¾", includes base.

John Conrad Lewis

57. Moon Bottle #1

Off-hand blown sphere with luster patterning. 4¼" x 3½" x 3½"

58. Moon Bottle #2

Off-hand blown glass sphere. 4½" x 3½" x 3½"

59. Moon Bottle #3

Off-hand blown sphere with luster patterning. 4¾" x 4" x 4"

60. Moon Bottle #4

Off-hand blown glass sphere. 5¼" x 4¾" x 4¾"

61. Moon Bottle #5

Off-hand blown glass sphere. Off-hand blown sphere with luster patterning. 5½" x 4½" x 4½"

Marvin B. Lipofsky

62. Glass Sculpture LT1

Two off-hand blown interlocking forms with cut and polished apertures. 9" x 12¾" x 11½"
Courtesy of Leerdam Glass Works Center, Leerdam, Holland

63. Glass Sculpture LT6

Two off-hand blown interlocking forms with cut and polished apertures. 10" x 15" x 13"
Courtesy of Leerdam Glass Works Center, Leerdam, Holland

64. Glass Sculpture LT3

Two off-hand blown interlocking forms with cut and polished apertures. 8¾" x 16¼" x 11½"
Courtesy of Leerdam Glass Works Center, Leerdam, Holland

65. Glass Sculpture 1

Off-hand blown, hot tooled form. 11½" x 15" x 17"
Courtesy of Venini Company, Venice, Italy

66. Glass Sculpture 7

Off-hand blown, hot tooled form. 9¾" x 11½" x 11¾"
Courtesy of Venini Company, Venice, Italy

Harvey Littleton

67. Distortion Box II

Bent plate glass and metal rod. 17½" x 15" x 24½"

68. Striped Blue Loops

Three bent rods. 6¾" x 8¾" x 2", 6¾" x 8½" x 2½", 5½" x 4" x 1¾"

69. Pile Up

Cut and slumped sheets joined to cut rods with epoxy. 19¼" x 38¾" x 38¾" x 4"

70. Black and White Web

Bent rods joined to metal support with epoxy. 17¾" x 20½" x 4"

Richard Marquis

71. Commemorative Cup

Cup of fused glass rods with applied foot and handles. 3¾" x 5½" x 4¾"

72. Heart Cup

Fused mosaic cup with applied foot and handle. 4" x 6¾" x 4¼"

73. Canne Cup

Cup of fused glass rods, base and handle of applied rods. 2½" x 5½" x 3¾"

74. Lightning Rod Scatter Piece

80 cased and bent rods. ½" x 6¾" x 1¾" approximately.

75. American Flag Murrini

Cane with fused image of American flag in cross section. ¼" x 3" x ¼", ½" x 1½" x ¾"
Created in collaboration with Bob Naess, Fred Lucero, and Captain Dave.

76. The Lord's Prayer Murrini

Cane with fused text of Lord's Prayer in cross section. ¼" x 3" x ¼", ½" x 1½" x 1½"
Created in collaboration with Bob Naess, Fred Lucero, Captain Dave, Brianman and Rafzello Del Bourgo.

Richard Thomas McGlauchlin

77. Vase

Off-hand blown vase with trailed and fumed surface. 9½" x 6¼" x 6¼"

78. Vase

Off-hand blown vase with trailings, cased. 7½" x 8" x 8"

79. Vase with Four Steam Bubbles

Off-hand blown vase with four steam bubbles blown in body. 6½" x 5" x 5"

80. Vase with Four Steam Bubbles

Off-hand blown vase with four steam bubbles in body, cased. 6¾" x 4¾" x 4¾"

Joel Philip Myers

81. Hand Form

Off-hand blown, hot tooled hand form with applied base and thumb and trailed pattern. 9¾" x 5" x 3¾"

82. Hand Form

Off-hand blown, hot tooled hand form with applied base and thumb and trailed pattern. 10" x 5" x 3½"

83. Hand Form

Off-hand blown, hot tooled hand form with applied base and thumb and trailed pattern. 9¾" x 5½" x 4"

84. Up for Grabs

Two forms of two off-hand blown, hot tooled hands each joined by epoxy with gold and decaled surfaces. 6" x 13" x 8¼"

Robert Naess

85. Black Lily Commemorative Cup

Cup with fused mosaic inlays with applied molded foot and handle. 4½" x 5½" x 2½"
Done in collaboration with Richard Marquis.

86. Political Cup

Fused mosaic cup with applied fused mosaic and molded foot and applied fused rod handle. 4½" x 5¼" x 2¾"
Done in collaboration with Richard Marquis.

87. Political Box

Form of cut sheets, bent fused mosaic sheet, inlaid fused mosaic sheet, applied, molded and fused forms joined by copper wire. 4½" x 5½" x 2¾"

88. Pie in the Sky

Three separate pyramids, two with sixteen parts, one with twenty-seven parts. 20" x 60" x 18"

89. Home

Sheet glass house form. 25" x 28" x 16"

Kimrie T. Newcomb

90. Squeeze Bottle

Off-hand blown vase with applied decoration and fumed surface. 11" x 3½" x 3½"

91. Footed Bowl

Off-hand blown bowl with applied foot and fumed surface. 7½" x 5½" x 5½"

92. Vase

Off-hand blown vase with applied decoration and fumed surface. 6½" x 4½" x 4½"

Mark Peiser

93. Landscape

Off-hand blown vase with hot tooled decoration, cased. 10½" x 10½" x 10½"

94. Fishbowl #2

Off-hand blown vase with hot tooled decoration, cased. 10¾" x 10¾" x 10¾"

95. Purple Flower Pot

Off-hand blown vase with hot tooled decoration, cased. 14¾" x 8¾" x 8¾"

Eriks P. Rudans

96. Rodline Clusterform

Cluster of off-hand blown forms with gold and platinum luster on support of formica laminate with lacquer. 12" x 33" x 12½"

97. Clusterform II

Cluster of off-hand blown forms on base of epoxy painted fiberglass reinforced polyester. 11½" x 31" x 24"

98. Moressence

Cluster of off-hand blown epoxy painted forms on support of painted fiberglass reinforced polyester. 30½" x 21½" x 11¾"

Jack A. Schmidt

99. Lottery Game #129

Off-hand blown silvered and cased joined forms on mirror patterned sheet. 6½" x 20" x 14"

100. Game Ball

Off-hand blown, silvered, cased sphere. 7½" x 7½" x 7½"

101. Game Ball

Off-hand blown sphere on two part mirror patterned sheet. 5½" x 15" x 5¾"

102. Lottery Game #129

Off-hand blown silvered joined forms on mirror patterned sheet. 6¾" x 12½" x 22½"

103. Lottery Game #129

Off-hand blown joined forms on mirror patterned sheet. 6¼" x 12½" x 15½"

James L. Tanner

104. Mirror, Mirror, Bowl and Ball

Off-hand blown, hot tooled, fumed bowl with off-hand blown fumed sphere. 5" x 12½" x 12½"

105. Cinderella

Off-hand blown, fumed jar with applied handles containing off-hand blown, hot tooled and fumed spheres and an off-hand blown, trailed, hot tooled and fumed sphere stopper. 7¾" x 6¾" x 6"

106. Airships

Five off-hand blown forms, two with applied hot tooled decoration. 4¾" x 3¼" x 3¼", 3¾" x 3¼" x 3¼", 10¼" x 4¾" x 6¼", 7¾" x 11¼" x 7¾", 4¾" x 3¾" x 3¾"

James M. Wayne

107. Folded Wienie

Off-hand blown, hot tooled, fumed, joined forms with applied foot. 13¾" x 7¾" x 5¼"

108. Folded Wienie

Off-hand blown, hot tooled forms with applied foot. 14¾" x 7¼" x 4½"

Michael Whitley

109. Self Portrait with Double Lightning Bolts

Welded aluminum, sheet plastic, astroturf, construction with off-hand blown, hot tooled cased head. 44" x 42¼" x 45½"

110. ZAP

Welded aluminum and sheet plastic construction with off-hand blown, hot tooled head. 57" x 20" x 6½"

Jan Zandhuis

111.

Three groups of three off-hand blown glass tubes joined to three bases. One group silvered, the other two containing neon gas with attached electrodes. 84" x 9" x 9", 90" x 9" x 9", 96" x 9" x 9"

Paula Bartron

Born:

San Mateo, California 1946

Education:

College of San Mateo, San Mateo,
California

University of California, Berkeley,
California

One-Man Exhibitions

Anneberg Gallery, San Francisco,
California

University of California at Davis College
of San Mateo

Residence:

Berkeley, California

William Bernstein

Born:

Newark, New Jersey 1945

Education:

Philadelphia College of Art, Philadelphia,
Pennsylvania

Penland School of Crafts, Penland,
North Carolina

Residence:

Burnsville, North Carolina

Andre G. Billeci

Born:

New York, New York 1933

Education:

State University of New York College of
Ceramics, Alfred University, Alfred,
New York

Teaching:

State University of New York College of
Ceramics, Alfred, New York

One-Man Exhibitions:

Museum of Contemporary Crafts, New
York, New York

Corning Museum of Glass, Corning,
New York 1970, 1972

The Bergstrom Art Center, Neenah,
Wisconsin

Collections:

The Bergstrom Art Center, Neenah,
Wisconsin

Corning Museum of Glass, Corning,
New York

The Toledo Museum of Art, Toledo, Ohio
National Gallery of Prague, Prague,
Czechoslovakia

OBJECTS: USA—The Johnson Wax Co.

Residence:

Alfred Station, New York

Jamie Carpenter

Born:

Washington, D. C. 1949

Education:

Austria

Rhode Island School of Design, Providence,
Rhode Island

Teaching:

Penland School of Crafts, Penland,
North Carolina

California College of Arts & Crafts,
Oakland, California

Haystack Mountain School of Crafts,
Deer Isle, Maine

Designer-Fabrics VENINI Murano-Venezia
Pilchuck Summer Workshop, Stanwood,
Washington

Ohio University, Athens, Ohio

Residence:

North Pomfret, Vermont

Dale Chihuly

Born:

Tacoma, Washington 1941

Education:

University of Washington, Seattle,
Washington

University of Wisconsin, Madison, Wisconsin
Rhode Island School of Design, Providence,
Rhode Island

Louis Comfort Tiffany Foundation Grant
Fulbright Scholarship Grant

Teaching:

Haystack Mountain School of Crafts,
Deer Isle, Maine

Penland School of Crafts, Penland,
North Carolina

University of California, Berkeley,
California
Pilchuck Summer Workshop, Stanwood,
Washington
Rhode Island School of Design, Providence,
Rhode Island

Residence:
Providence, Rhode Island

Michael Edward Cohn

Born:
Long Beach, California 1949

Education:
Long Beach City College, Long Beach,
California
University of California, Berkeley,
California

One-Man Exhibitions:
University of California, Berkeley,
California

Collections:
City of San Francisco

Residence:
Berkeley, California

Daniel Owen Dailey

Born:
Philadelphia, Pennsylvania 1947

Education:
Philadelphia College of Art, Philadelphia,
Pennsylvania
Rhode Island School of Design, Providence,
Rhode Island
Fulbright Grant—Italy

Teaching:
Philadelphia Public Schools
Lansdowne Friends School, Lansdowne,
Pennsylvania
Rhode Island School of Design (fellowship)

One-Man Exhibitions:
Steel Gallery, Bridgehampton, Long Island,
New York
Philadelphia Art Alliance, Philadelphia,
Pennsylvania

Collections:
A.C.E. Modern Art Collection

Residence:
Providence, Rhode Island

Fritz Dreisbach

Born:
Cleveland, Ohio 1941

Education:
Hiram College, Hiram, Ohio
University of Iowa, Iowa City, Iowa
University of Wisconsin, Madison, Wisconsin

Teaching:
Toledo Museum of Art, Toledo, Ohio
Penland School of Crafts, Penland,
North Carolina

One-Man Exhibitions:
Cranbrook Academy of Art, Bloomfield
Hills, Michigan
Toledo Museum of Art, Toledo, Ohio
Western Kentucky University, Bowling
Green, Kentucky
Ohio State University, Columbus, Ohio

Collections:
OBJECTS: USA—The Johnson Wax Co.
Toledo Museum of Art, Toledo, Ohio
University of Illinois, Normal, Illinois
Western Carolina University, Cullowee,
North Carolina
Mint Museum of Art, Charlotte, North
Carolina
Krannert Museum of Art, Champaign,
Illinois
Smithsonian Institution, Washington, D.C.

Residence:
Penland, North Carolina

Boris Dudchenko

Born:
Ukraine—1943

Education:
University of Wisconsin, Madison, Wisconsin
Kutztown State College, Kutztown,
Pennsylvania

Teaching:
Carnegie-Mellon University, Pittsburgh,
Pennsylvania

One-Man Exhibitions:

Arkansas Art Center, Little Rock, Arkansas
Craft Alliance Gallery, St. Louis, Missouri
L'Atelier Gallery, Milwaukee, Wisconsin

Collections:

OBJECTS: USA—The Johnson Wax Co.
Arkansas Art Center, Little Rock, Arkansas

Residence:

Greensburg, Pennsylvania

Henry Halem

Born:

New York, New York 1938

Education:

Rhode Island School of Design, Providence,
Rhode Island

George Washington University,
Washington, D. C.

University of Wisconsin, Madison, Wisconsin

Teaching:

Mary Washington College of the University
of Virginia, Fredericksburg, Virginia
Kent State University, Kent, Ohio

One-Man Exhibitions:

Virginia Museum of Fine Arts, Richmond,
Virginia
Akron Art Institute, Akron, Ohio
Lee Nordness Gallery, New York, New York
Smithsonian Institution, Washington, D. C.

Collections:

Smithsonian Institution, Washington, D. C.
Cleveland Museum of Fine Arts, Cleveland,
Ohio

Residence:

Kent, Ohio

Audrey Handler

Born:

Philadelphia, Pennsylvania 1934

Education:

Temple University, Philadelphia,
Pennsylvania

Boston University School of Fine and

Applied Arts, Boston, Massachusetts

Vanderbilt University, Nashville, Tennessee

University of Illinois, Champaign, Illinois

University of Wisconsin, Madison, Wisconsin

Teaching:

Cambridge School, Weston, Massachusetts
University of Wisconsin, Madison, Wisconsin
Penland School of Crafts, Penland,

North Carolina

Hunterdon Art Center, Clinton, New Jersey

Collections:

Royal College of Art, London, England

Residence:

Madison, Wisconsin

Eric G. Hilton

Born:

England 1937

Education:

Edinburgh College of Art, Edinburgh,
Scotland

Moray House Teachers Training College,
Edinburgh, Scotland

Teaching:

Edinburgh College of Art, Edinburgh,
Scotland

College of Art and Design, Stourbridge,
England

College of Art and Design, Birmingham,
England

University of Victoria, Faculty of Fine Arts,
Victoria, British Columbia, Canada

State University of New York: College of
Ceramics, Alfred University

One-Man Exhibitions:

Corning Museum of Glass, Corning,
New York

Pilkington Museum of Glass, Lancashire,
England

Art Gallery of Greater Victoria, Victoria,
Canada

Residence:

Alfred Station, New York

Curtis C. Hoard

Born:

St. Paul, Minnesota 1940

Education:

Wisconsin State University, River Falls,
Wisconsin

Cranbrook Academy of Art, Bloomfield
Hills, Michigan

University of Wisconsin, Madison, Wisconsin

Teaching:

University of Wisconsin, Madison, Wisconsin
Penland School of Crafts, Penland,

North Carolina

University of Minnesota, Minneapolis,
Minnesota

One-Man Exhibitions:

Burpee Gallery, Rockford, Illinois

Rochester Art Center, Rochester, Minnesota

Collections:

Minnesota Art Council, St. Paul-

Minneapolis, Minnesota

University of Michigan, Ann Arbor,
Michigan

Residence:

St. Paul, Minnesota

David Hopper

Born:

Dinuba, California 1946

Education

San Jose State College, San Jose, California

One-Man Exhibitions:

Frauenau Glass Museum, Frauenau,
Germany

William Sawyer Gallery, San Francisco,
California

Collections:

OBJECTS: USA—The Johnson Wax Co.

Residence:

Chico, California

Kent F. Ipsen

Born:

Milwaukee, Wisconsin 1933

Education:

University of Wisconsin,
Milwaukee, Wisconsin

University of Wisconsin, Madison, Wisconsin

Teaching:

Mankato State College,
Mankato, Minnesota

Prairie School, Racine, Wisconsin
School of the Art Institute of Chicago,
Chicago, Illinois

One-Man Exhibitions:

Chicago Art Institute, Chicago, Illinois
L'Atelier Gallery, Milwaukee, Wisconsin
Wisconsin Art Center, Kenosha, Wisconsin
Michigan Art Center, Kalamazoo, Michigan
The Bergstrom Art Center,
Neenah, Wisconsin

Collections:

OBJECTS: USA—The Johnson Wax Co.
Milwaukee Art Center,
Milwaukee, Wisconsin
Georgian College,
Toronto, Ontario, Canada
Mount Mary College, Milwaukee, Wisconsin
University of Wisconsin Extension Center,
Wausau, Wisconsin

Residence:

Northbrook, Illinois

Thomas Kekic

Born:

Cleveland, Ohio 1943

Education:

Cleveland Art Institute, Cleveland, Ohio
Wooster College, Wooster, Ohio
Kent State University, Kent, Ohio
Pratt Institute, New York, New York

Teaching:

Nazareth College of Rochester,
Rochester, New York

Residence:

Canandaigua, New York

Dominick Labino

Born:

Clarion County, Pennsylvania 1910

Education:

Carnegie Institute of Technology,
Pittsburgh, Pennsylvania
School of Design, Toledo Museum of Art,
Toledo, Ohio

Teaching:

Bowling Green State University School of

Art, Bowling Green, Ohio

One-Man Exhibitions:

Toledo Museum of Art, Toledo, Ohio
Corning Museum of Glass, Corning,
New York
Columbus Gallery of Fine Arts, Columbus,
Ohio
Phoenix Art Museum, Phoenix, Arizona
Craft Alliance Gallery, St. Louis, Missouri

Collections:

Pilkington Museum of Glass, Lancashire,
England
Cleveland Museum of Art, Cleveland, Ohio
National Glass Museum, Leerdam, the
Netherlands
OBJECTS: USA—The Johnson Wax Co.
Toledo Museum of Art, Toledo, Ohio
Phoenix Art Museum, Phoenix, Arizona
Smithsonian Institution, Washington, D. C.

Residence:

Grand Rapids, Ohio

John David Lander

Born:

Los Angeles, California 1946

Education:

California College of Arts and Crafts,
Oakland, California
San Francisco Art Institute, San Francisco,
California

Residence:

Oakland, California

John Conrad Lewis

Born:

Berkeley, California 1942

Education:

University of California, Berkeley,
California

One-Man Exhibitions:

Richmond Art Center, Richmond, California

Collections:

Corning Museum of Glass, Corning,
New York
Sterling Associates, Palo Alto, California

Joel Philip Myers

Born:

Paterson, New Jersey 1934

Education:

Parsons School of Design, New York,
New York

New School for Social Research,
New York, New York

Kunsthåndværkerskolen, Copenhagen,
Denmark

Alfred University, Alfred, New York

One-Man Exhibitions:

Huntington Galleries, Huntington, West
Virginia

G. W. V. Smith Art Museum, Springfield,
Massachusetts

Lee Nordness Gallery, New York, New York

Collections:

Museum of Contemporary Crafts,
New York, New York

Toledo Museum of Art, Toledo, Ohio
International Mineral and Chemical
Corporation

OBJECTS: USA—The Johnson Wax Co.
West Virginia State Collection of Art

Residence:

Bloomington, Illinois

Robert E. Naess

Born:

Morristown, New Jersey 1943

Education:

University of California, Berkeley,
California

Teaching:

Kansas City Art Institute, Kansas City,
Missouri

Collections:

Boston Museum of Fine Arts, Boston,
Massachusetts

St. Louis Art Museum, St. Louis, Missouri
Joslyn Art Museum, Omaha, Nebraska

Residence:

Kansas City, Missouri

Kimrie T. Newcomb

Born:

Detroit, Michigan 1945

Education:

San Jose State College, San Jose,
California

Foothill College, Los Altos Hills, California

Teaching:

University of Illinois, Urbana, Illinois

Foothill College, Los Altos Hills, California

Collections:

OBJECTS: USA—The Johnson Wax Co.

Huntington Galleries, Huntington, West
Virginia

Honolulu Academy of Arts, Honolulu,
Hawaii

San Jose City College, San Jose, California

Shasta College, Redding, California

Residence:

Champaign, Illinois

Mark Peiser

Born:

Chicago, Illinois 1938

Education:

Purdue University, Lafayette, Indiana

Institute of Design, Illinois Institute of
Technology, Chicago, Illinois

De Paul University, School of Music,
Chicago, Illinois

Teaching:

Penland School of Crafts, Penland,
North Carolina

One-Man Exhibitions:

Hellen Winnemore Gallery, Columbus, Ohio

American House, Michigan, Birmingham,
Michigan

Archy Bray Foundation, Helena, Montana

Collections:

OBJECTS: USA—The Johnson Wax Co.

National Collection of Fine Arts,

Smithsonian Institution, Washington, D.C.

Chicago Art Institute, Chicago, Illinois

Residence:
Penland, North Carolina

Eriks P. Rudans

Born:
Latvia 1933

Education:
University of Wisconsin, Madison, Wisconsin

Teaching:
University of Wisconsin, Oshkosh, Wisconsin
St. Cloud State College, St. Cloud,
Minnesota
University of Wisconsin, Madison, Wisconsin

Residence:
Monona, Wisconsin

Jack A. Schmidt

Born:
Toledo, Ohio 1945

Education:
Bowling Green State University, Bowling
Green, Ohio
Penland School of Crafts, Penland,
North Carolina
Illinois State University, Normal, Illinois

Teaching:
Toledo Museum of Art, Toledo, Ohio
Illinois State University, Normal, Illinois

One-Man Exhibitions:
Archy Bray Foundation, Helena, Montana

Collections:
Detroit Institute of Arts, Detroit, Michigan

Residence:
Bloomington, Illinois

James L. Tanner

Born:
Jacksonville, Florida 1941

Education:
Florida A. and M. University, Tallahassee,
Florida
Aspen School of Contemporary Art, Aspen,
Colorado
University of Wisconsin, Madison, Wisconsin

Teaching:
Mankato State College, Mankato,
Minnesota

One-Man Exhibitions:
Rochester Art Center, Rochester, Minnesota
Hellen Winnemore Gallery, Columbus, Ohio

Collections:
OBJECTS: USA—The Johnson Wax Co.
North Hennepin State Junior College,
Osseo, Minnesota
Mankato State College, Mankato,
Minnesota

Residence:
Good Thunder, Minnesota

James M. Wayne

Born:
San Francisco, California 1939

Education:
San Jose State College, San Jose, California

Teaching:
San Jose City College, San Jose, California
University of Southern California, Los
Angeles, California
Pasadena City College, Pasadena,
California

One-Man Exhibitions:
Ames Gallery, Berkeley, California
Galeria del Sol, Santa Barbara, California
Grossmont College, El Cajon, California

Collections:
OBJECTS: USA—The Johnson Wax Co.
Wichita Art Association, Wichita, Kansas
Fine Arts Society of San Diego, San Diego,
California
Tacoma Art Museum, Tacoma, Washington
Oakland Art Museum, Oakland, California
San Jose State College, San Jose, California
University of Nebraska, Lincoln, Nebraska
Northern Illinois University, De Kalb, Illinois

Residence:
Soquel, California

Michael Whitley

Born:
Everett, Washington 1938

Education:
Royal College of Art, London, England
University of Wisconsin, Madison, Wisconsin
University of Washington, Seattle,
Washington
Everett Community College, Everett,
Washington

Teaching:
Central Washington State College,
Ellensburg, Washington
Highline Community College, Midway,
Washington

One-Man Exhibitions:
Royal College of Art, London, England
Cheney Cowels Museum, Spokane,
Washington

Collections:
Victoria and Albert Museum, London,
England
Royal College of Art, London, England
Howell Design, New York, New York
Boeing Company, Seattle, Washington

Residence:
Ellensburg, Washington

Jan Zandhuis

Born:
The Netherlands 1937

Education:
Deventer College, The Netherlands
Leiden University, Leiden, The Netherlands

Teaching:
Carnegie-Mellon University, Pittsburgh,
Pennsylvania

Residence:
Pittsburgh, Pennsylvania

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Assistant Director
(Education)

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Toledo, Ohio 43620

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